

# Music & Letters

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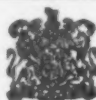
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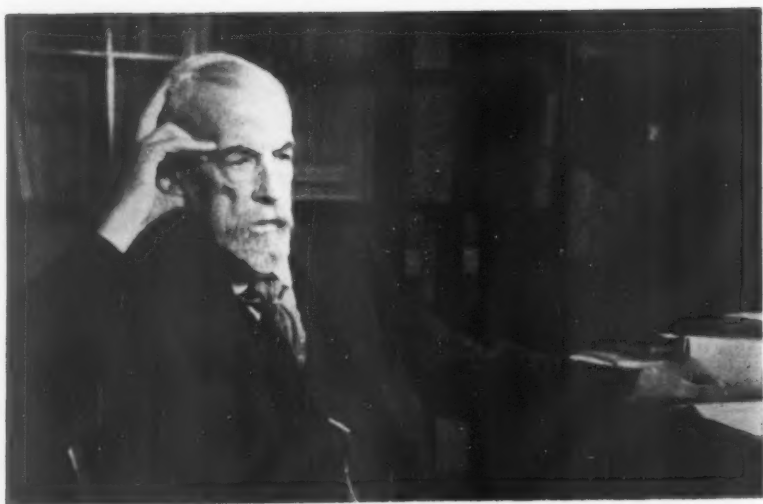
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A. H. FOX STRANGWAYS

*Jerome Dessain*

# *Music and Letters*

JULY 1948

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Volume XXIX

No. 3

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## A. H. FOX STRANGWAYS

(1859-1948)

THE founder of this periodical, Arthur Henry Fox Strangways, died at Dinton near Salisbury on May 2nd 1948, in his eighty-ninth year. Dinton has now the distinction of having seen the last as well as the first of a great musician : it is the birthplace of Henry Lawes. Not that F. S. himself would have claimed that title. Or any title—I know of nobody in whose hearing the noble family from which he was descended was ever mentioned by him. But he was a great man, in many ways, and those ways did include music, perhaps as his deepest love. As to that, though, it would be difficult to say, for he had an almost intimidating way of becoming wholly absorbed in whatever held his interest for the moment. He has been known, at Droitwich, whither he had to withdraw three or four times in a battle with gout, to engage in such a comparative triviality as croquet—he had less use than any man for real trivialities—as though for the time being it were as important as a performance of the B minor Mass.

Thinking back on him, one comes across numbers of such traits that went to make up a complex personality, an often unaccountable character, but a whole man. Others will be revealed by his friends hereafter. Why hereafter? Why, it may be asked does a host place himself before his guests? The answer is not that an editor should be there to introduce contributors of such purely personal matter; it is that he happens to come first merely by an alphabetical accident, and that those who write on F. S. cannot decently be made to appear in any other than alphabetical order.



And if that too should be questioned, the inevitable reply must be this: nobody can claim to have been F. S.'s best friend, and some of his friendships went so far back that only an over-bold person could feel sure of having come first. He had no best or oldest friend, only good friends, and indeed none but good. For he chose them inexorably by the highest standards. He could meet the same man at concerts for years without ever having anything to say to him or—more characteristically—wanting anything said to himself. Then, suddenly, some observation he or the other let fall could lead to close acquaintance, and, once consolidated, that would last. Or again it might lead to nothing.

He knew exactly what he looked for in people, and stuck to his choice. Not that he always asked for scholarship: he had forbearance and could have affection for some whose minds would not fit them for the argumentative contests on which he loved to sharpen his wits and try his rather uneven patience. What he did expect in any friend was character, good instincts, loyalty to whatever it might be, whether interesting to him or not. For there were great voids in his own interests. All his intimates sooner or later had the surprise of finding him superbly indifferent to something or other that might just as well have enthralled him; but this was nothing to the astonishment of suddenly discovering him curious about some other thing that had unaccountably passed him by for half a century.

Of his great mind he has left monuments enough to let his memory outlive us all. What may be overlooked later, and what so many never knew, is that perhaps his most striking gift was that of never losing pleasure in simple things. Others will tell of that—of the copper beech, the village children, of folksong and folk dance. Here let only the last touch of simplicity be recalled. No one happening on his country funeral could have suspected that it marked the passing of a great man. But it was what he would have liked—perhaps, if we knew all, we should say what he did like. For it was a beautiful temperate day, and as we came out of the little church the Wessex cuckoo sang "Sumer is icumen in".

ERIC BLOM.

With renewed admiration for the vigour of his mind I reckon up the years between 1859 and the launching of 'Music & Letters'. Fox Strangways was then sixty. He was sixty-six when he took on the charge of the 'Observer's' musical column. And with what a zest, what stamina! He was years younger than his nominal age.

He shouldered no commitment lightly. An 'Observer' article might represent three or four days' solid work. This may surprise

a casual reader, but not one who knew what a debate could be in the big first-floor room in Lansdowne Crescent—how one thing led to another—how book after book would be fetched down from the walls, and score after score, to be strewn around and accumulated on chairs and hearthrug. There is autobiography—from him, least autobiographically inclined of men—in that essay of his ‘On the Writing of Articles’:

. . . At last he is off, with his sail spread to the breeze. The first thing he discovers is that he knows some parts of his subject better than others. It is not good, certainly, to write of what one does not know, and there are plenty of acceptable articles containing only those things which the writer does know. Still, it is better to fill the gaps, even if it means reading a stout volume or two to do it. There is no hurry, and we want this article to be as good as we can make it. But if we feast at other people's tables we must leave time for digestion. The facts or arguments are nothing until assimilated . . .

If anyone of his familiars failed in a sense of responsibility—responsibility towards logic, towards words, towards the eternal verities—it was not for want of an example. Let one of these acknowledge that the thought of F. S. has (oh, not often enough, of course!) intervened to check a pen about to perpetrate something indolent or pretentious or worse.

Disputation he delighted in, as he detested gossip and small-talk. If it were not the day for one of the classic problems of aesthetics a paradox would serve. Our notions were game-cocks, meant for sparring. To encounter one unready and reluctant—to be too readily given in to—was a disappointment. To put out of mind sadder thoughts I picture his bidding the guest good night—it might be at two or three in the morning—on his doorstep in the Temple or at Notting Hill, saying with that beloved twinkle of his: “What fun it has been!”

His pride was something innate, of which he was unconscious. He could be withering. Skriabin, for instance, he took a dislike to, and said: “The smoking flax should be quenched”. (I can hear his tone of voice.) He could be beautifully humble towards *color che sanno*—Tovey, for instance. But that is not my part of the story.

He had turned eighty-eight when, on someone's rashly submitting to him an attempt at an English version of ‘Heidenröslein’, he almost by return of post sent back a new one of his own, vastly superior. Less than two years ago: “I've just mugged over Gosset's ‘French Prosody’—informative but a bit of a task. He sent me to La Fontaine”. The next letter brought along an English version of La Fontaine, I, 6.

From a letter, dated Bovey Tracey, August 8th 1946, to a correspondent convalescent after long sickness :

You cheer me much. You're not dead, then. Hélas, nous nous mourons tous. Look at 'em—Colles, Childe, Brodribb, Mackail, Galpin. And a whole lot of yours, I make no doubt. And I just dream through my day, dropping, losing, forgetting, listless, yet perfectly well, and very happy in the place I would choose. . . .

The last scene was not to be his own Devon, but it was as beautiful. Dinton church—as pretty a composition as could be wished for—was seen in its frame of greenery from two of his big windows, and from the third a copper beech to which he addressed last autumn a set of verses :

. . . Faint blue smiles overhead; then fuller blue;  
soft filmy clouds like autumn gossamers  
float, moving on at most an inch or two  
with any wind that stirs.

Beneath them springs a youngling copper-beech  
that lifts up sturdy boughs of suppliant love:  
its leaves—whose whisper might almost be speech—  
now sap-green, will be mauve.

. . . Still, if a tree could speak what would it say?  
Say?—What the Issue says to the Event,  
the Moment's instinct to the unending Day,  
Planet to Firmament!

That is the Beech's wonder: and it masks  
the purpose and fulfilment of a plan.  
But is it only wonderment that asks,  
or reasoning, in Man?

The two ladies, his hostess and his nurse, who cared for him, should know that we, his friends at a distance, feel thankful to them and ever so shall feel.

RICHARD CAPELL.

Such a fiery spirit as that of F. S. remains not only always young but always needed. Those who now first learn to know him through the written page cannot see him wholly; they become rather the students of a profound and honest mind than the delighted watchers of an ever-growing personality. They cannot add to their reading the touch of acerbity in the voice here, the touch of tenderness there; the wilful preoccupation with some thought-process entirely his own, nor the ultimate lucidity with which it came to be presented ("only *don't* interrupt"). Their knowledge is in the flat. His friends can walk round him and find him now deep in the music of

Hindustan ; now of English folksong ; there tilting with libel in pursuit of what he believed pure taste ; or slaving as the architect of ' Music & Letters ' ; again absorbed in chess or in an intricate game of patience ; then off into an accurate exploration of the modern poets as a contrast to his big work of translation and adjustment among the old.

When he was eighty-five F. S. planned an anthology of verse never yet set to music but of the quality to claim it ; and so he began anew a research into all English lyric poetry. He put aside the plan eventually, but his special reading continued and gave to his own writing perhaps an added clarity.

At last, in their walk round F. S., his friends come simply to his friendship and halt : his friendship grown through the years like a goodly tree made stronger by the checks of personal weather, rooted in good earth, with branches green in the fresh air and with sound fruit ripe for his harvest and theirs.

HESTER C. COLLES.

By one of those accidental chains of circumstance that so often control one's life I owe a great deal to Fox Strangways. I first got to know him well in 1919, when I had already been severed from music for five years and had genuine doubts as to whether I should ever return to it professionally. I was then in the Air Ministry, and towards the end of 1920 Fox Strangways suddenly asked me if I would consider going to Wellington College, where he said there was work for which he thought me specially fitted. I went there in 1921, and from that step the rest of my life has followed.

Fox Strangways had been at Wellington both as boy and master, and though he had been gone for many years the " Foxy " memories were still vivid. It was reputed that he had had three ruling passions: riding to hounds, Indian music and classical literature, in that order. (Music and hunting are not a usual combination, but my friend Leslie Huggins at Stowe, who can put after his name Mus.D., M.C. and M.F.H., has surpassed in this Fox Strangways and every other musician, alive or dead.) All I need add on this subject is that F. S. rode hard and straight in every field of his work.

He was transparently honest, forthright and pungent. More than once, when I was writing about modern music in ' Music & Letters ', he said to me : " I can't hear the stuff " ; by which he meant, not a failure of ear, for his Indian studies had proved the delicacy of his perception, but that he could not grasp the sense of complicated harmonies which seemed to have no logic of progression. How

can one judge of quality, he argued, when it is impossible even to tell whether the notes may be right or wrong? The world of music would be healthier if there were more of such frank scepticism. Of his reading and mastery of words, others will write. He was to me a most helpful, firm and stimulating friend.

GEORGE DYSON.

In his last Christmas letter to me, alas! unanswered, F. S. wrote: "I've talked a good deal of balderdash in my time about folksong, and quite sincerely; but now I'm blest if I see what the real use of it is, when you think of *expressing* what you really want to say. There's no form of real music that doesn't come back in the last resort to making it *for yourself*, and (if you don't happen to be able to compose) still feeling instinctively *how* it *ought* to go: whereas folksong was long ago fixed, and stressed points about existence, morality, &c., that we don't now feel." On the face of it, that might lead one to think that F. S. had changed his views about folksong, but the wish he expresses later on in his letter, to be sitting with a pipe by my fireside, arguing it all out, shows, I think, that this is only one of the test arguments to which his opinions were constantly submitted in his search for the truth which would reveal unity and order in a world of diversity and chaos.

My acquaintance with him dates back thirty years or more. At first, I was a more or less silent witness of the un-endable discussions between him and his friend Cecil Sharp. Later, in the course of my collaboration with him in the life of Cecil Sharp, it fell to me to continue those discussions in some measure.

I think that one of the great bonds between F. S. and Cecil Sharp was the singleness of purpose which both possessed in so high a degree. The intense concentration of their interests, which in lesser men might have signified narrowness and prejudice, was with them a focusing which threw into perspective the wide horizon of life and human interest.

To Cecil Sharp folksong was the Star in the East which pointed to the origin and purpose of artistic endeavour. F. S. did not perhaps see it quite so clearly, but folksong was, I think, a sort of challenge to him. It was a yardstick whereby he measured the integrity of musical expression. After the upheavals of the first world war he could write of folksong that it was a way of being oneself musically: after the second world war he might question, but the answer was still the same.

MAUD KARPELES.



His friends will best remember the Lansdowne Crescent days, with argument going on into the small hours, and one or other volume in the comprehensive library pounced upon—he remembered astonishingly where everything was—to verify or disprove something; the gleam of impatience or bad temper to be followed soon by shouts of laughter; and at the end the walk with you to the corner where, his mark of close friendship, he disdained to shake hands.

The occasional irascible mood was typical. "Stop! You are saying two things at once". Or, in recounting an experience, he might pause awkwardly for a name, then suddenly recall it. This was your chance for an encouraging "Yes, yes; I remember". Fatal. He would walk slowly to the window and gaze out in silence. "Well, go on" you would say, and get a petulantly polite "Oh, I beg pardon. I just thought that as you interrupted me you didn't want to listen". "All right, bad-tempered brute." Then the old laugh, and the story would continue.

For a lonely bachelor he was unexpectedly at home with children. When I lived in the country he spent many a happy weekend with us, and the children, plying him with questions, tended to shout each other down. He once told them with a pathetic air: "I used to be able to follow three conversations at once, but now that I am older I find I can only manage two". During another pandemonium, with four of them bawling at him, a fifth, aged eight, bounced into the room screaming "Listen". This was too much for Foeie, who collapsed into the nearest chair. Next morning when he came down to breakfast he said: "I have thought of an anagram of *listen*. It's *silent*".

During his last weeks at Dinton he was sometimes wheeled to the front of the house to feel the spring sun. Village children passing attracted him, and he used to gather them round him and talk. When he died several tiny bunches of wild flowers were sent in for his bier. They came from those little children.

T. B. LAWRENCE.

As a former pupil of A. H. F. S. and thereafter a close friend for nearly sixty years, and one who was in some measure associated with the early adventures of 'Music & Letters', I should be glad to put on record some aspects of his personality.

"Foeie" was first of all an Englishman, and ardently so. Coming late to musical criticism, he brought with him an unusual breadth and depth of experience of life as it may be lived elsewhere than in the recognized territory of things musical.

Despite his life-long dependence upon spectacles, he had been a very hard and effective tackler at Rugby football and a good oar ; he knew well as a fisherman the trout streams among the hills of Devon and—in his latter time at Wellington—rode well to hounds as a keen follower of the Garth. To this last he added, seizing the opportunity that came to him in India, some experience of “ riding pig ”, which, in spectacles, may have been pretty hazardous. These things, keen as he was about them, were, however, wholly subordinate to his love and knowledge of music, his first love from boyhood and his earliest object of attentive study. This wide outlook on life continued, as his letters showed, right up to the last few weeks of his long life. He greatly enjoyed a game of chess, and even more the cuts and parries of close argument. Such encounters were apt to be resolved by sudden peals of Homeric laughter in which even those spectacles seemed to be associated. A man of big brain and big heart, of notable generosity and of great resolution in all things : most of all, perhaps, in friendships. An Englishman to be remembered.

W. MURRAY MARSDEN.

My acquaintance with A. H. F. S. began over translations. I had in 1920 become interested in the problem of getting a wider audience interested in German songs, and in Schubert in particular. My own discovery of Schubert came, by accident, much later than that of Schumann, and this fact, combined with the strong anti-German feeling of the 1914-18 war, made me consider translations as a practical question. I spoke of this to Bruce Richmond, and on his introduction I went to see A. H. F. S. in his rooms in King's Bench Walk, and we agreed ultimately to co-operate in a volume which the O.U.P. were to publish. Many of the translations were published first in ‘ Music & Letters ’ and also under various pseudonyms, anagrams and so on, all concealing A. H. F. S. as their author. He was an accomplished German scholar, and a musician of wide knowledge. He was thirty years my senior as well, but all that made no difference to our collaborating on delightfully equal terms. He provided the bulk of the versions, but it was my share of the bargain to sing them and to attempt to popularize them. I was a frequent visitor to King's Bench Walk, and when he moved to Lansdowne Crescent I was a lodger with a room which I could occupy at will, and which I frequently did occupy. Many were the late nights and the arguments, and great was the profit to me even if I stayed up till 2 a.m. A. H. F. S. used to admit that he was like Socrates—“ a corrupter of the young ”.

But in all other ways he was a great example of a high and undeviating standard of accuracy and truth—not the mere avoidance of inaccuracy and lies, but the determination to arrive at the facts, to judge faithfully and to report accurately and without bias. He had the immense advantage of having learnt his music as music and not as so-and-so's performance of it, and there was therefore never a trace of the nostalgia which some elderly critics have acquired and some young ones imitate. A. H. F. S. wanted the music for its own sake, and he expected the performers to give it on those terms too. In consequence he was often attacked by performers who thought they had been badly treated or insufficiently praised or over-sufficiently damned. He was not often wrong in his material facts, but he was sadly puzzled by the lack of "sportsmanship" in his correspondents. They had asked for "criticism" when they really meant "praise" or, if possible, "flattery".

The fact that he had never known professional musicians, as one of themselves, was no real disadvantage to him. He had the accuracy in and the respect for the facts that a good soldier has, together with the romantic vision that could have made a poet. There were touches of tenderness in him at all times, of knowledge of the human heart which this schoolmaster-critic-recluse could only have acquired by intuition. Or had he known more but preferred to leave it unpursued? He was self-sufficient, not a "clubbable" man, not a lone man: he sought nothing for himself, and expected the same self-denial in others. Had he known the world better he might have had to lower those standards and be disappointed in the weaknesses of others.

In our partnership on translation the gains were wholly mine. After we had worked at Schubert and Schumann, and some Brahms together, he went on alone, and between 1939, when he left London, and 1945 he had completed the translation of all the Brahms songs, all the Hugo Wolf, Richard Strauss and most of the Liszt, all that since his eightieth birthday! These versions are all deposited, under a special Deed, in the Music Library of the B.B.C. One day it may be possible to publish them.

STEUART WILSON.

## THE RIDDLE OF THE VOICE

BY FRANKLYN KELSEY

It is an indication of the present decline in vocal skill that critics are moved repeatedly to complain of the inability of British singers not only to infuse with life and imagination the words they sing, but even to make them intelligible. That the criticism is justified cannot be disputed. It is not so well known, however, that the reiteration of the gospel of clear articulation, unaccompanied by any insistence upon certain factors which are essential to it, is likely only to intensify the disease. The attempt to improve articulation in song by direct methods, that is, by a positive physical attempt to articulate more clearly, not only defeats its own ends, but only too often results in placing the singer into the hands of the throat specialist.

There is another symptom of our vocal *malaise*: the so-called "intrusive H". This is by no means peculiar to our native singers. One is just as likely to hear a cachinnated "Ca-ha-ha-ha-ha-ha-ha-sta-ha Di-hee-hee-hee-hee-va" for the words "Casta Diva" from an eminent Italian songstress as the following specimen of "English" which I recently transcribed verbatim from the lips of a British singer:

" My ha-ha-heart ever fai-haithful  
Sing prai-hay-hay-ses, be joy-hoy-ful ! "

I believe that these two symptoms give a clue to the cause of the retrogression in vocal skill which has been so generally noticed, and that unless the clue is followed up and the cause laid bare, things will go from bad to worse. It is my purpose, in this brief survey, to show that the cause is to be found in a fundamental error in the generally accepted view of the human instrument, and to indicate broadly the steps necessary for a cure.

It is a depressing thought for one who wishes to write simply and lucidly about the voice that the flood of writing about vocal technique which has been poured out ever since the turn of the century has served, not to illuminate the subject, but rather to enshroud it in darkness. Nevertheless it is possible to discover a little light if the search is confined to tracing the cause of the

prevalent confusion; once that is found, it is not quite so difficult to think one's way back to first principles. A comparison between the writings of the older voice-trainers and the moderns leaves the student with the impression that the approach of the former was wholly objective and logical, while that of the latter is subjective and physiological. Modern manuals group themselves into three main classes: the "sensations when singing" group, the anatomical text-book with a smattering of sound-physics, and the more contemporary "singing without tears" or "sing as you speak" variety.

The writings of the old school, on the other hand, dealt with the nature of the human instrument; they went back to the very foundations of human sound-generation. Nothing was taken for granted, least of all the normal processes of everyday speech. Nothing was described in terms of subjective sensation; in the whole of Manuel Garcia's writings it is hard to find a single mention of the kind of sensation which a singer may expect to feel when singing. This does not mean that Garcia never used this method of teaching; but it certainly suggests that he realized the dangers of putting sensations into books. The difficulty here is that the sensations of singers arise from a combination of the workings of individual cerebro-nervous systems and an individual gift of what may be termed "sensory awareness"; and the more closely the singer tries to analyse these sensations the more misleading they can be. When a whole group of great singers attests to what may be called an "overall" sensation, the evidence is often of great value, but the process of taking sensations to bits in order to see how they work is dangerous. The great Lilli Lehmann wrote a book on these lines, in which she attempted to clarify the analysis of her sensations by means of a number of carefully executed illustrations in line and colour. The book is quite incomprehensible, even to an experienced singer.

The conviction which a study of the older writers brings home is that all their knowledge and skill proceeded from one question. "The voice is an instrument. What sort of instrument is it?"

It is usual nowadays to say that the voice acts on the principle of a reed instrument, on the ground that it has a vibrator which is fixed in an air-pipe. It is extremely doubtful whether teachers of the old school adopted this view of the instrument, and there is every reason to believe that had they done so, the magnificent results they achieved would have been impossible. It seems much more certain that, taking nothing for granted, as was their custom, they could never have been satisfied with so inexact and misleading a description. For the voice differs from a reed instrument in one



vital respect, and it is in losing sight of this fundamental point of difference that the modern school of voice-training has gone astray.

In the case of every musical instrument there must be something which *acts* and something which is *acted upon* before a sound can be generated. In the case of the reed, that which acts is the breath, while that which is acted upon is the reed. In the case of the voice, the two "somethings" are the vocal cords and the breath. The vital question, upon which the whole edifice of song must be built, is "Which of these two somethings acts upon the other?" It will be obvious to any executant, whether singer or instrumentalist, that this question faces the voice-trainer with a choice between two essentially different techniques, for it is reasonably true to say that in the case of every instrument the method of teaching is designed to secure the correct functioning of *that which acts* in order to generate the sound, that which is acted upon being regarded as passive and receptive.

I submit that the positive and palpable answer of the old school of trainers to this crucial question was that the vibratory mechanism is that which acts, the column of air in the windpipe being that which is acted upon. Manuel Garcia was the last great teacher to insist upon the attack of the sound *by the instrument* and not by an act of breath; he states most positively that his method of attack "does not require the impulse of the air". (It should be noted in passing that the act which Garcia termed "the stroke of the glottis" bore no resemblance whatsoever to the disastrous *explosion of the false chords* which replaced it, and in doing so, brought it into disrepute.) I am convinced that the fatal error of the modern school of voice-training lies in an unthinking acceptance of the general belief, induced mainly by our everyday habits of speech, that the glottal mechanism must be energized by a stream of air before it can generate sound. It is unnecessary to enter into technical argument to prove the error of this view; enough to say that the discoveries of sound-physicists and physiologists alike have gone so far towards verifying the old theory of the fundamental nature of the human instrument as to render any other view untenable.

Thus, the vibratory organ of voice was for the old teachers "that which moves the air in the lungs", and never "that which is moved by the breath". Once this view of the instrument is accepted, it follows that the singer's essential task is not to put breath on to his instrument, but to keep breath off it by the most efficient method of breath-control possible. This is the real meaning of Celloni's "*Chi sa respirare sa cantare*"—"He who knows how to breathe knows how to sing"—as it is of

Mme. Albani's uncompromising statement that "until control of the breath is mastered singing is a real physical strain". This fundamental difference in method furnishes a reasonable explanation of the fact that the longest "division" in "Il mio tesoro" ('Don Giovanni'), which MacCormack used to execute in one breath without sign of strain, now requires three when sung by an eminent tenor of to-day.

The first point at which the voice-trainer is faced with a choice of technique relates, therefore, to the method of breath-control. I do not propose to discuss this question in detail; enough to say that the essential task of the singer must obviously be to delay the ascent of the great breathing muscle—the diaphragm—during expiration. When we breathe silently the glottis is wide open; the diaphragm is then the positive agent of both inspiration and expiration. But when we vocalize the diaphragm draws the air in, but *it must not push it out*; since the glottal mechanism is that which acts, it is this mechanism which *exhausts* the air in the lungs through moving the column of air above it. The diaphragm must be denied its natural function and compelled to *follow up* the process of exhaustion, for if this were not the case, it would push breath against the closed glottis and so turn vocalization into an act of the breath. The instrument would then be acted upon instead of itself acting in order to generate the sound.

Having selected his first and basic technique, the voice-trainer is then faced with the question of the attack of the sound, for the whole craft of singing rests upon these two foundation-stones of breath-control and attack, and, unfortunately for him, the establishment of correct breath-control does not of itself ensure a correct attack. It is not difficult to understand that if every particle of air which passes the glottis is to be turned into sound, then the attack must be what Garcia called it, an act of pure sound, and never an act of breath. But before enquiring into the nature of such an act—it is an act which is never performed by anyone except an efficient singer and is not easy to comprehend—it will be no waste of time to examine the consequences of an attack by the breath. This method is obviously the logical outcome of the modern conception of the glottal mechanism as something which is energized by the breath. It is the root-cause of the "intrusive H".

The vibratory organ of voice consists of a pair of lips, from  $\frac{1}{2}$  in. to  $\frac{3}{4}$  in. in length, commonly called the vocal cords, and separated one from the other by a narrow air-slit or chink. The chink is called the glottis and is an essential feature of design of the human instrument. The reason for it is the same as that for the

air-slit of an oboe-reed, or between the reed and mouthpiece of a clarinet; it must be there in order to allow space for the edges of the reed to vibrate in. Freedom of vibration, either of the glottal lips or of the edges of a reed, can only be established by maintaining the air-slit between them in correct relationship to the pitch and intensity of the note, for these are the two factors which determine the amplitude of vibration of the lips of the reed. If an oboe reed is "overblown", the too strong breath-pressure results in the note ascending an octave in pitch owing to the narrowing of the slit, and with some reeds overblowing silences the instrument. Similarly, whenever the human instrument is energized by an act of breath, there is an automatic contraction of the glottal chink so that its lips have not space for a vibration of sufficient amplitude. The first and obvious result is a loss of sonority; the second the partial immobilization of the instrument.

That this was the conviction of the trainers of the school in which Garcia learned his craft is indisputable. Consider, for example, Garcia's remarks on the subject of the cure for an abused chest register ('Hints on Singing', p. 16). Prescribing a series of descending exercises, he advises the maintenance of a very reduced breath-pressure on the ground that "*A strong contraction of the chink would infallibly bring back the chest notes*". Here is an explanation of much of the unsteadiness of tone and faulty intonation of so many contemporary female voices, for whenever the glottal lips are not allowed to vibrate freely, it is impossible to achieve a perfect change from the chest into the medium register, and a kind of mixed voice is established, sometimes throughout the full range of the voice, which partakes of the physical nature of both registers and places a considerable strain upon the instrument. There are good grounds for the belief that it is because of the frequent establishment of this mixed voice that the "single register" school of thought has emerged.

The correctness of the old theory about the method of functioning of the vocal cords is proved by the peculiarly modern barbarism of the "intrusive H", which is now endemic throughout the whole body of international song, the Italians themselves being among the worst sinners. It is this over-narrowing of the glottal chink which makes the "intrusive H" inevitable; its tendency is always to immobilize the voice, so that the singer feels himself unable to move from note to note. In "word and note" passages the necessary release of the glottal lips is effected by the consonants, which cause a momentary reduction in the breath-pressure. But whenever a passage or group of notes must be sung on a single vowel sound,

there is only one method of release available, and that is to open the chink by means of an aspirate. When singing is skilfully executed as an act of sound, the aspirate is not only unnecessary but a positive danger-point, to be avoided wherever possible; when it becomes an act of breath, or of vowel, then the "intrusive H" is inevitable, no matter how skilfully the breath is used.

In order to make the idea of an act of sound more comprehensible to those who have never had occasion to perform such an act, it will be advisable first to make a very brief survey of the objectives which the singer must attain if his singing is to be efficient. Now that which makes the art of the singer unique is the fact that he must do two distinct and separate things *at one and the same time*: he must draw the outline (melodic) and simultaneously paint in the details (verbal). His peculiar difficulty can best be understood by the lay mind if it is appreciated that these two tasks can be executed in two different ways: the singer may use one brush (the "verbal" brush) or he may use two, in which case he must dissociate the "verbal" brush from the "tone" brush. We shall see presently how these two "brushes" can be made to work separately; for the moment it is enough to say that the application of the old theory of voice meant that the singer was at all times using two brushes, even though he were only vocalizing on a single vowel sound. Present-day practice is to use only one brush—that of the word or the vowel—in order to execute both tasks, the inevitable result being a decline in vocal skill.

The essential difference between an act of tone and an act of vowel lies in the fact that a vowel is the result of a thought, whereas tone is the result of an *act*. If you hum with your lips closed, you make an act of tone. It may not be an act of *pure* tone; there may be breath leaking through the glottis; nevertheless, you have made an act of tone, and the phenomenon caused by your act which is of the greatest importance to you is the sensation of *vibration* which you feel in one place or another, depending on where you have "placed" the hum. Now in order to convert the hum into the sound "Ah", it is not necessary for you to make a second *act* of the physical-conscious; all you have to do is to *think* "Ah"; your mouth immediately opens and the vowel "Ah" emerges. You will then find that the tendency of the vowel is to "overlay" the sensation of vibration to a certain extent; you hear more vowel than you feel vibration. Yet you can maintain this sensation, by concentrating on it, while you are singing the vowel, and the more you do so, the more clearly you will realize that both the initiation and continuation of this feeling of vibration demands a continuing act of the physical



consciousness, while the continuation of the "Ah" sound needs no more than a thought. What you have done is, in fact, to demonstrate the working of the two "brushes". That is what is meant by the old precept that the singer should sing by feeling and not by hearing. What is more important to my present purpose, you are now in a position to appreciate that an act of pure sound is, first and foremost, the act of inducing vibration in some particular region by an imaginative act of the physical-conscious will. And not only this. You will find that while you can "place" your hum more or less at will—in your chest, on your forehead, at your lips, on the back of your skull, or in your nose—so that the vibrations occur at these places, when you go over to "Ah", *the vowel will always tend to place your vibrations for you.* You no longer have the same freedom of choice, for you have not attained the degree of skill necessary to keep the "tone" brush and the "vowel" brush apart. And it is in imparting that particular kind of skill that the whole art of the voice-trainer lies.

The act of sound in singing must be of such a nature as to generate a tone of the finest quality and the most efficient travelling-power. Our next step must therefore be to investigate the nature of tonal quality, and its effects, if any, upon the sense of vibration induced by the singer in his attack of the sound. Now it is a scientifically established fact that the quality of a sound is determined by the presence or absence of those overtones which are known as harmonics. The highest standard of quality can only be achieved if the right number of harmonics at their correct intensities are introduced into the tone.

The method by which the harmonics are introduced into the sound of the human voice is not yet known. Fortunately for the singer, however, the locality where this introduction takes place is known quite definitely. They are introduced in the very top of the supra-palatal cavity towards the back of the head; it is as though the underside of the bony floor of the brain-cavity acted as a kind of mirror whose function is to insert colour into the colourless laryngeal tone. The singer should never forget that the vibratory organ makes sound by setting into vibration all the air above it, *including that contained in the supra-palatal cavity*, and that unless the air in this upper chamber is induced to vibrate, the essential harmonic range will be absent and the tone will be of poor quality.

There is one infallible sign which tells the singer that a wide range of harmonics is present in his tone: the effect of the process is always to cause a positive sensation of vibration in the upper part of the head. Great singer after great singer has testified to this fact



that good singing causes a sensation of the upper part of the head being full of tone, and that this sensation increases in intensity as the pitch rises. I know of my own knowledge that Shaliapin, Journet and Mme. Albani have borne witness to this sensation, and I am told on very good authority that both Dinh Gilly and Gigli insist upon its paramount importance. (Here, by the way, is an example of an "overall" sensation which is of value because it is closely related to the known facts of sound-physics and aerodynamics.)

The singer's act of sound is thus, in essence, the act of inducing vibration in the general locality of the brain. All physical action starts at the cortex of the brain; the feature which makes *this* action unique in human experience is that it is the only act of the brain the consequences of which are felt instantaneously at the brain itself. But it cannot be performed perfectly unless the breath is held back from the glottal mechanism, for when an upward pressure of breath is applied to the vibrator, symmetrical vibration of the cords is upset, the air-currents become turbulent and "non-multiple" harmonics are introduced.

In order further to clarify the nature of the singer's act, we shall have to glance briefly at the nature and behaviour of sound—a somewhat difficult subject for the non-scientific mind to grapple with. I have found that the easiest way to understand it is to picture the larynx as a small flash-lamp bulb emitting a ray of light, for sound and light behave in a roughly similar fashion. If, then, we imagine a man standing in a darkened room with his mouth open, and having such a lamp in place of his larynx, we may expect to see a diffused glow of light coming from his open mouth. But if we wish to induce the direct beam of light from the lamp to shine straight out of his mouth, we shall have to insert a series of angled mirrors in his throat and on his palate.

This is exactly what happens in the case of the beam of sound generated by the glottal lips; it is *reflected out* by a series of acoustic magnifying mirrors, and is not bent or pushed out. That which is magnified is not the volume, but the intensity—the travelling power—of the tone.<sup>1</sup> It is brought about by a process of sympathetic vibration of certain of the acoustic mirrors, thus "stepping up" the strength of the original vibration. To increase *volume* is merely a matter of increasing the size of the vocal cavity—the laryngeal pharynx and the mouth. To increase *intensity* is to increase the amplitude of vibration of the glottal lips and simultaneously to reinforce the generating process by a more positive use of the

<sup>1</sup> Scientists call this "radiation-efficiency"—a more correct term, but one liable to confuse the layman.

"acoustic mirrors". Thus, if the reader will again hum a note with closed lips, he will find that he can make a crescendo by the mere act of intensifying gradually the positive sensation of vibration. This is a crescendo of *intensity*; it could not be a crescendo of volume since the mouth was closed. The two kinds of crescendo can be—and usually are—employed simultaneously, but it is most important for the singer to distinguish between them. A crescendo of volume unaccompanied by one of intensity always entails a coarsening of the tone.

It is unnecessary to probe into the details of the "acoustic mirror" system of the voice in such an article as this; the system is one of great complexity, and the attempt would only serve to confuse the reader. All he need understand is that the whole system acts as a kind of vocal soundboard from which the concentrated and magnified beam of sound is reflected forward. It serves the same purpose, in fact, as the soundboard of a piano. Now if a piano soundboard were sensitive, so that it could feel the sound vibrations which it reflects, it seems reasonable to suppose that it could not possibly feel the process of forward reflection. What it would certainly feel would be the vibrations which were travelling *through* it—the physical vibration of its own structure, in fact—and it would feel that the travel of those vibrations was *from front to back*.

When sound is correctly generated by the human voice, the "overall" sensation of the singer is that the back of the skull is acting as the vocal soundboard, and the vibrations are felt to travel in a manner exactly similar to that ascribed to the piano-soundboard—from front to back through the bone of the skull. The higher the tone rises in pitch, the higher up the skull the centre of vibration is felt, the very highest notes seeming to emerge through the very top of the head. Thus, the singer's act of sound should always be performed "on the soundboard"<sup>2</sup>, for if it is performed in the mouth, or, worse still, at the mask of the face, the process of concentration and the magnification of the tone will be imperfectly executed and the travelling-power of the consequent tone will be comparatively small. The sound-beam will be inefficient and will die away quickly; it will be comparable, in fact, to the diffused illumination issuing from the mouth of the man in the dark room with which this section of my argument began.

A repetition of the humming "crescendo of intensity" will make it clearer to the reader than pages of print that the sensation

<sup>2</sup> The attack should be accompanied by a firm downward impulse of the vibrator, which is felt to have been "seated" against the column of air in the windpipe. This downward "seating" should be maintained continuously during singing, particular care being taken that it is not released by the consonants.

of vibration "on the soundboard" is what I have already called the singer's "melodic brush". He must learn to shape his melodic line *by what he feels*, and it is quite obvious, the vocal soundboard being where it is, that this has nothing whatever to do with the process of articulation, which, by the way, is his "verbal-detail brush". For the veriest layman can understand that if he attempts to place his words "on the soundboard" he will make some very queer noises!

The vowel or verbal-detail "brush" is, of course, used in the mouth. It is essential to remember, however, that this brush is manipulated by the singer's *thought*, and that it does not require the participation of what may be termed the "physical-conscious", which must always be concentrated upon the shaping and maintenance of the sense of vibration. The melodic line must come first, if only for the reason that it is so fatally easy for the sense of vibration to become so obliterated by the apprehension of vowel that all feeling of it is abandoned, and the singer immediately begins to use his words as the medium of his tone—to do his two distinct jobs, in fact, with one brush. The apprehension of vowel changes with the pitch of the note: on low notes it is felt at the top of the chest, on medium notes in the mouth, on high notes in the head; and it is only when this change of vowel apprehension is allowed to take place that the singer's articulation can be efficient at all pitches. Once articulation is allowed to become a positive act of the physical-conscious, the singer is unable to employ his natural soundboard. The sound then becomes diffuse instead of concentrated and is unable to maintain its shape over any distance. And when tone becomes diffuse, articulation also becomes diffuse, for a vowel is only tone functioning in a mould of a certain shape. The singer may be able partially to overcome this disability by a more firm accentuation of the consonants, but only if he is singing in a small hall; and his melodic line will inevitably suffer, either in continuity or in intonation.

The singer should never forget, therefore, that whereas the making of sound is the result of an *act*, the formation of words and the business of imparting emotional content to them is essentially the result of a *thought*. And since he cannot think simultaneously in two different places, he should think his words or vowels at the place where he attacks the tone. But on no account must he ever try to *feel* them there; thinking and feeling are two different things. He must be content to know that the mere thinking will be enough to set his organ of articulation into correct action without any assistance being necessary from the "conscious-physical". He will find, if he

does this, that the vowel content of the words appears in different places, as I have indicated. Let it appear! His job is to concentrate the physical-action department of his brain on the shaping of the melody.

The fact that the human voice presents the student with an enigma which is not present in the case of any other instrument is due to the unique phenomenon that the voice is the only instrument known to man which is able to increase the cubic capacity of its amplifier without changing the pitch of the note. An instrumental crescendo is one of intensity for the simple reason that no instrument can suddenly enlarge itself while playing. A violin whose belly was continually expanding and contracting might set the player some very difficult problems! And because the voice possesses this unique capacity, it is very easy for both singer and trainer to forget that both the quality of sound and its length of travel are determined by the symmetry of the vibrations and not by the volume of the cavity in which it vibrates.

The creating and shaping of a finely-phrased, sensitive melodic line is the very crown of the singer's art. It is accomplished by a process, not of hearing or of mouthing words, but of feeling vibration. It involves a unique departure from the processes of everyday speech because the very business of generating and moulding the line requires the constant operation and vigilance of the physical-conscious. And although it can be trained to function automatically, the singer will find that even if his professional career lasts for fifty years, he will never be able, through long practice, to relegate it completely to the department of the subconscious. Not only will he have to keep up his regular practice if the process is to function perfectly, but he will find that a new work studied in the fiftieth year of his career will have to be "sung on to the voice", as the old singers called it, as carefully and conscientiously as in his first year.

I can do no better than to close this survey with an anecdote which has the merit of being true. A French acquaintance of a friend of my own related how he once went to one of the old Handel Festivals, given in the great transept of the Crystal Palace. Being late, he got a seat at the back, only to find that he was too far away to hear anything. Becoming bored at hearing nothing but a confusion of faint noises, he took out a book and began to read.

"Suddenly", he said, "I heard a voice which floated out to me clear and distinct. It seemed to hit me, so that I could hear every word without any effort on my part. I looked up—and it was Albani!"

That is the difference between singing and "talking on a tune"



## THE SOURCES OF BEETHOVEN'S FIFTH SYMPHONY

BY ADAM CARSE

THE time will soon come, if it has not already come, when either the Germans must resume production of their standard editions of the classics or new editions must be prepared. This applies with particular force to the scores and parts that are indispensable material for the performance of the symphonies, overtures and concertos by Haydn, Mozart, Beethoven and Schubert, not to mention such as Weber, Berlioz and a few others whose works figure regularly in concert programmes.

In the past we have relied almost entirely on German editions of these composers' works, the bulk of which came from the great Leipzig firm of Breitkopf & Härtel. Of the full scores, some in the Peters and Litolf editions are still in use, but the orchestral parts now used are largely if not entirely those of Breitkopf & Härtel and form part of the complete or collected editions (*Gesamtausgaben*) of the works of their respective composers.

How many of those who go to concerts ever give a thought to the orchestral parts without which their favourite pieces could never be performed? For a Beethoven symphony, for example, not only a full score of a hundred or more pages is required, but also a set of parts which may represent anything from about one to two hundred plates of engraved music, with string parts duplicated sufficiently to provide a copy for each desk of the string orchestra. For the entire repertory of standard classics, now in almost daily use, tens of thousands of pages of printed music are required, and the supply of this vast and bulky material came to an end over eight years ago and has never been resumed. If recent news from Leipzig is correct, the great establishment of Breitkopf & Härtel suffered severely from bombing during the war and is not now issuing printed music; moreover, as Leipzig is in the Russian zone, there is every prospect that this source of supply has run dry and is likely to remain in that condition for an indefinite period. In the meantime a limited number of pre-war copies are being chased and scrambled for by an increasing number of potential buyers at prices which are mounting almost daily; the score that could be bought new for a few shillings before the war may now be difficult to acquire even secondhand for



as many pounds. If the Leipzig well cannot be made to flow again, how are the libraries of an increasing number of orchestras all the world over to be supplied and replenished? There are hints that photographically reproduced complete editions may be forthcoming from America; but even so, the quantity required is so great that under the most favourable conditions many years must elapse before anything like an entire replacement of this vast library of music can possibly be expected.

The only alternative to reproducing the existing editions through the medium of photography seems to be the old process of re-engraving, and this might easily keep music publishers busy for the next fifty years. If any such thing were attempted (it could be done best by co-operation among the world's largest music publishers), the opportunity should be taken to re-examine the sources of those classics with a view to purging the text of all that has crept into the music since the composer's death, and to produce editions that are as nearly as possible in accordance with their creator's intentions.

It is quite certain that such new issues would have to be editions in the full sense of that word, for practically all orchestral music dating from about one hundred years or more ago not only is but must be edited. The purist who asks for his Beethoven "just as the composer wrote it" does not know what he is asking for, and would not be at all pleased if he got it. There is no composer whose orchestral music calls for an editor's intervention more urgently than that of Beethoven. His original scores are atrociously written, often ambiguous, illegible and confused; he was always making alterations, both before and after performance, also before and after publication. The innocent (? ignorant) purist who has not seen Beethoven's autograph scores and knows nothing about the editions issued during his lifetime and with his authority would have to exercise superhuman powers of divination were he to succeed in producing any orchestral score by Beethoven with the certain knowledge that it was exactly as the composer finally intended it to be. The editors of Beethoven's scores were given a difficult task, and got little thanks for their work; they have lately come in for some undeserved abuse, and have been cited as presumptuous little nobodies who impudently dared to "interfere" with the "pure" text of a heaven-sent genius who could do no wrong, who was incapable of making a mistake and whose boots they were utterly unworthy to black. Actually, they had to deal with a composer who was maddeningly careless, who made untidy or illegible corrections, who often changed his mind, who sometimes appeared

to be unable to make up his mind and was clearly a most inefficient proof-reader.

There are no symphonies more often played than Beethoven's and of these none is more popular than the famous fifth. The following examination of the sources of this great work is by no means exhaustive, but will serve to show how difficult it is to find conclusive answers to some of the questions Beethoven set his editors, and to suggest elucidations of other problems that the former editors of the standard editions either shirked or solved unconvincingly.

It should be understood that a performing edition intended for practical use by conductors and players is envisaged, and not an historical compilation intended for study and investigation by musicologists. The two cannot be satisfactorily combined. Conductors and players require scores and parts that correspond closely, that are unambiguous, that pose no questions, and do not involve the solution of problems requiring careful consideration and lengthy investigations. The musicologist can find his material in libraries and museums, but the conductor and player must have the music as it is to be played, and ready for immediate use at rehearsal or concert.

The following may be regarded as original sources of the fifth Symphony, all of which appeared during the composer's lifetime and were authorized by him:

(a) The autograph score, now (if it survives) in the Berlin State Library, but also available in a facsimile produced early in the war.

(b) A manuscript copy of the score made by a copyist in Vienna and sent to Leipzig in 1808, from which the first set of printed parts were engraved. To this score were added in red ink certain alterations made by Beethoven after hearing the first performance of the Symphony in Vienna on December 22nd 1808, but which reached Leipzig too late to be embodied in the first issue of the printed parts. This score (if it survives) is at Breitkopf & Härtel's in Leipzig, and may be regarded as inaccessible for the present.

(c) The first printed parts issued by B. & H. in or about April 1809, but without Beethoven's alterations.

(d) A second issue of the parts made from the same plates soon after the first, but including the said alterations.

(e) The first full score published by B. & H. in 1826, and one or more subsequent reprints from the same plates, the last of which was evidently made in 1846 or soon after.

A full score by Marquerie of Paris (1841) has no value as a source, for it was obviously copied from the 1826 score and includes a fresh crop of errors added by the French engraver.

The edited scores now in use are those in the Peters, Litolf

and B. & H. editions; those date from about the 1870s, and although the Peters and Litolf scores are practically identical, there are signs of independent editing in the B. & H. score. There have since been at least three miniature scores, the first of which appeared early in the 1890s. The parts now in use appear to be exclusively those of B. & H.

The autograph score must be seen to be believed. It is an untidy mess, covered with hundreds of alterations and erasures, corrections and rewritings, scribbled on top of the original or squeezed into any odd bit of space that is available; there are blots smudges, pencil or chalk marks, indistinct abbreviations, illegible scrawls, indeed, everything that can help to make a score undecipherable. It may be presumed that most if not all of the amendments were made before the first performance of the Symphony, because the most important change which Beethoven decided to make after hearing the work played is not included in this score. With a letter to B. & H. dated March 4th 1809<sup>1</sup> Beethoven sent a list of "small improvements" that he wanted made in the parts, and among these was the insertion of an additional bar immediately before the second pause-bar of the main theme at the beginning of the Symphony and again whenever that theme recurs during the movement, altogether five times (bars 4, 23, 227, 251 and 481 of the edited scores).<sup>2</sup> Fuller particulars of this important addition will be found in Mr. Paul Hirsch's article 'A Discrepancy in Beethoven'.<sup>3</sup>

The only effect of this alteration would be to make the note D more prolonged than the E $\flat$  or, in other words, the second pause would be longer than the first one. But this was merely an after-thought, and one which, incidentally, makes nonsense of the various explanations of the rhythmical construction of the theme that have been offered by Weingartner<sup>4</sup> and other theorists who were not aware that the extra bar was not part of the original conception.

It has already been mentioned that this and other amendments reached the publishers too late to be embodied in the first issue of the printed parts (c), but the extra bars were added to the plates before the second issue (d) was made, and can be easily detected in the printed impressions of that issue, where two bars have obviously

<sup>1</sup> Nohl, 'Neue Briefe Beethovens' (1867), p. 39.

<sup>2</sup> Numbering the bars of each movement, although a somewhat troublesome method, has been adopted here in order that particular bars may be identified by reference to any edition of the score. But in the case of any score made before c.1850 allowance must be made for the two redundant bars in the scherzo.

<sup>3</sup> 'Music & Letters', Vol. XIX, No. 3, July 1938.

<sup>4</sup> 'On the performance of Beethoven's Symphonies', p. 60.

been squeezed into the space formerly occupied by one bar at five places in each of the twenty-two parts.

In view of the fact that Beethoven made these alterations after the first set of parts had already been printed, and that they were not incorporated in the original manuscript, it is evident that the autograph score cannot be regarded as an infallible source or as representing the Symphony as the composer finally intended it to be. Nor can the first set of the parts be regarded as sacrosanct, for they too were soon to be superseded by an amended set. On the face of it, the second issue of the parts would seem to be the most reliable source, and if that were so the editor's path would be fairly easy. But, unfortunately, at this point he is confronted with problems which arise out of copyists' or engravers' errors and a low standard of accuracy in the music-printing and proof-reading of the period.

Beethoven definitely authorized the publication of the parts of the Symphony in 1809 and of the score in 1826, but it cannot be taken for granted that he carefully checked the proofs of either before they were published and made sure that the music was exactly as he intended it to be. Even if there was no evidence that his proof-reading was desultory, one might almost safely conclude that a man with his temperament—erratic, impatient and impulsive—who was also careless and untidy in his habits, would never take kindly to the trying and tedious process of examining and collating every note, rest, slur and sign on 121 pages of parts and 182 pages of full score. In fact it is as good as certain that he did no such thing. If Beethoven had carefully checked the proofs of the 1809 parts he would never have allowed the two redundant bars to appear in the scherzo, nor many other obvious engraver's errors, such as wrong notes, faulty slurring, etc.

The story of the two redundant bars has already been told by Grove<sup>5</sup> and need not be repeated here. Briefly, it is to the effect that either the copyist of the score (b) or the engraver of the parts (c) misunderstood Beethoven's directions<sup>6</sup> and included two bars (bars 2 and 3 of the present scores) at the recapitulation of the main C minor theme (between bars 238 and 239 of the present scores) when they should have been omitted. When Beethoven discovered the mistake he wrote a letter to B. & H., dated August 21st 1810, and demanded that the two bars should be deleted. However, nothing was done, and the two unwanted bars were always played

<sup>5</sup> 'Beethoven and his Nine Symphonies', p. 174; also Nohl, 'Neue Briefe', p. 51.

<sup>6</sup> Grove examined the autograph score and could not make head or tail of these directions. After examining the facsimile one is inclined to sympathize with the copyist or engraver who failed to understand Beethoven's meaning.



until 1846, when Mendelssohn suspected that something was wrong and had the matter investigated, with the result that in a subsequent reprint of the 1826 score, made in 1846 or later from the old plates, a note was added at the top of page 108 saying that the two bars should not be played. But it is amazing that Beethoven, having drawn attention to the mistake in 1810, should have allowed it to reappear in the 1826 score. It is obvious that either he did not check the proofs of the score, or if he did, he was little good as a proof-reader. The two unwanted bars appeared again in the French score of 1841, and there were many (including Berlioz) who insisted that they ought to be retained; so strong is the force of habit.

This matter of the redundant bars unfortunately undermines one's faith in the value of the 1826 score as a source, and has made it all the more difficult for editors to make up their minds when they find discrepancies in the text which begin to reveal themselves as soon as the autograph and the old printed score and parts are carefully collated.

As there can be no question that in addition to Beethoven's careless penmanship one has also to reckon with copyist's and engraver's errors in the early editions, it may be as well to consider the sort of mistakes that those people are likely to make, and the sort that they do not usually make. An engraver may easily get a note or a small group of notes wrong, but is unlikely to continue the error for several bars in succession. A common mistake is to make a note or a few notes either a third too low or too high. An engraver may easily omit to engrave something that is in his copy, but he does not often add anything that is not there—he is, on the whole, much more likely to omit than to add. He may easily make a slur a little too long or a little too short, and if the copy is not fairly precise in this respect there is every chance of inaccuracy.

The ordinary engraver's error, such as an obviously wrong note, is easily detected and easily corrected; but where a doubtful note or notes may equally well be correct or incorrect the editor is in a quandary, and if he has no master-copy to refer to—and we already know that the autograph of the fifth Symphony is no master-copy—he has to make his own decision; his judgement may be right or wrong, *but it is he who has to make it*; he cannot just hand it on to the conductor and player, who are concerned with playing the work, not with its editorial problems.

As soon as the autograph score, the 1809 parts and the 1826 score are collated discrepancies in the text begin to reveal themselves. In bar 93 of the first movement the first crotchet in the flute part is G♭ in the autograph but E♭ in the old score and parts; in bars 278



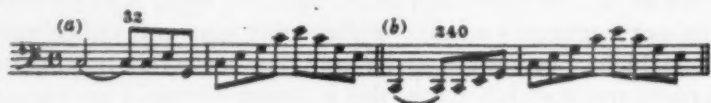
and 279 the bassoon notes are F and A $\flat$  in the autograph, but D and F in the old score and parts. Both of these may possibly be copyist's or engraver's errors, or they may not, and either may be correct. In bars 329 and 330 the flute part is entirely missing in the 1809 parts and the 1826 score; this is almost certainly an engraver's omission.

In bars 94 and 95 the note F is written for both trumpets in the autograph, but there is a blank in both the 1809 parts and the 1826 score. Which did Beethoven intend? There are several possibilities: he may have decided to omit the note for more than one reason. This F was badly out of tune on the natural trumpet of Beethoven's time, neither a true F $\natural$  nor a true F $\sharp$ , but something in between; or he may have decided to reserve the trumpet note for bars 102 and 103 as a reinforcement at the recurrence of the same passage. On the other hand, the copyist of the score (b) may have inadvertently omitted to note, or if not, the engraver of the parts (c) may have overlooked it; the engraver of the 1826 score (e) may have omitted it because it was not in the 1809 parts, or not in the manuscript score (b). No doubt relying on the testimony of the autograph score, the later editors restored the missing F, and so it has been played ever since. But their decision is by no means conclusive and beyond question. Who knows? Could a mere accident have kept that F out of all performances of the work for the rest of Beethoven's lifetime if he had really meant it to be played?

In bars 31 and 80 of the slow movement occurs a problem which is always cropping up in Beethoven's bass parts. On the double-bass of his time, as on the present ordinary four-string instrument, the lowest string was normally tuned to E below the bass stave, sounding, of course, an octave lower. But Beethoven often allowed his bass parts to descend to low C. With characteristic inconsistency he sometimes jumped the double-bass part up an octave in order to avoid going below E and at other times left it to descend to low C with the cellos. The same cadence occurs in bar 31 and bar 80, each involving the low C. Now, in the autograph score and in the 1809 parts the low C is written both times, but in the 1826 score, although the low C is retained in bar 31, it is replaced by the C an octave higher in bar 80. Most of the edited scores have adopted the reading of the 1826 score, which is as good as to imply that the double-basses can play the low C on one occasion, but not on another!

A similar instance is found in bars 32 and 240 in the last movement, where the same bass part occurs in the exposition and again in the recapitulation. In the autograph score Beethoven wrote the

part as at (a) the first time it occurs, but as at (b) the second time:



EXAMPLE 1

In the 1809 parts the version as at (b) appears both times, but the 1826 score and all the edited scores follow the reading of the autograph score. As most large orchestras now include a few double-basses that can descend to low C, either by means of a fifth string or an extended fingerboard, the best plan would be to let all Beethoven's bass parts follow the cello parts downwards when they go below E, and to leave it to the other double-bass players to make each his own adjustment of the part when it is necessary; and it is no disadvantage if they do not all leap into the higher octave at the same moment.

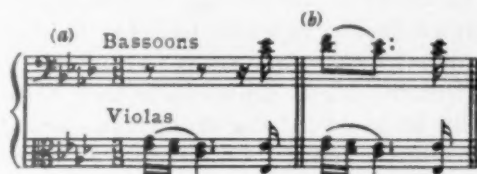
The same modification of the bass part at (a) also found its way into the double-bassoon part, where it remains to this day and is all the more absurd because there is no need to make any adjustment for that instrument when the part descends below E. The explanation is that Beethoven did not write a separate part for the double-bassoon in the score; he merely indicated in the double-bass part, by means of the terms *contrafagotto col basso* or *senza contrafagotto*, when he wanted the double-bassoon to play with the string basses and when it was to remain silent. Another point arising out of this is one which merits the attention of players and conductors: the double-bassoon part, being merely extracted from the string bass part, retains all the quickly repeated quavers that are so common in the orchestral basses of the period,<sup>7</sup> but which are totally unsuited to and quite ineffective on such a slow-speaking and low-pitched wind instrument. Sustained notes would serve the purpose for which Beethoven introduced the double-bassoon into the score much better than short reiterated notes, some of which are expected at the rate of twelve repetitions in a bar.<sup>8</sup>

When the autograph score, the 1809 parts and the 1826 are all in agreement, and there is no reason to suspect an engraver's error, any textural discrepancy between them and the edited scores is difficult to explain and difficult to condone. Such a discrepancy occurs in the slow movement in bar 225 where the bassoon parts

<sup>7</sup> The Germans called it *Trommelbass*.

<sup>8</sup> At least one London double-bassoon player always sustains the notes, and has informed the writer that he has never known this point to be raised by any conductor.

appear as at (a) in all the original sources, but as at (b) in all the edited scores and parts:



EXAMPLE 2

As a rule Beethoven did not hesitate to allow accented passing notes to clash with their resolutions, but he seems to have shirked it on this occasion. It is true that the passage has been scratched out and rewritten in the autograph score, but the rests in the bassoon parts are quite legible, and there seems to be no good reason for supposing that the composer meant the part to be otherwise than as he wrote it.

In bar 187 of the scherzo the note for the horns is D in the autograph and the 1809 parts, but E in the 1826 score and in all the edited scores.

One of the most baffling problems for an editor occurs in the bassoon parts of the last eight bars of the scherzo (bars 367 to 374). The autograph score gives the octave C with bass clef, and this reading has been adopted in all the edited scores and parts. But in the 1826 score there is a tenor clef immediately before the notes in bar 367 and they accordingly become G. In the 1809 parts, which are printed separately for first and second bassoon, the first has G in the tenor clef and the second G in the bass clef. It is rather difficult to believe that the change from C to G was a gratuitous contribution by the copyist or engravers. Had it been a case of a clef being omitted, one might have put it down to inadvertance; but this is no omission, on the contrary, it required the addition of a new clef in the first bassoon part, a change of the actual note in the second bassoon part and the addition of a clef in the full score to turn the notes from C into G, and this is not the sort of thing that copyists or engravers do by accident. The difference between the two is one that would tell very distinctly in actual performance, and as the G was unquestionably played during the rest of Beethoven's lifetime, from 1809 to 1827, one may reasonably suppose that he would have noticed it and would have corrected it had he meant the note to be C. However, the editor must decide one way or another, and it is all the more difficult to arrive

at a decision because either note may be correct. C would agree with the long tonic pedal on the timpani and G would fit in with the dominant harmony of the strings, woodwind and horns. But whatever the editor decides in a case like this, he may depend on it that there will always be someone ready to tell him that his decision is wrong. Incidentally, Beethoven seems to have had some difficulty in making up his mind about the orchestration of the long pedal passage leading into the finale. Originally he started the bassoons about 27 bars earlier; then he scratched the parts out as far as bar 367, thus making the entry of the bassoons only eight bars before the first bar of the finale.

It is curious that the low G for cellos in bars 104 and 108 of the scherzo is not to be found either in the 1809 parts or in the 1826 score, although it is there in the autograph, but not marked *pizzicato*.

There are many discrepancies in the finale, only a few of which can be noticed here. In bars 34 to 40 the second violins are in unison with the firsts in the autograph, the 1809 parts and the 1826 score, not an octave lower as in all the edited scores. In bar 110 the first crotchet for the second violins is A in the autograph and in the 1809 parts, but F in the 1826 score and in all the edited scores. At bar 124 the horn parts in all the edited scores show a crotchet rest for the first beat of the bar; the autograph and the early score and parts all have the note C, in octaves, instead of the rest. In bars 130 and 131 the bass trombone has E $\flat$  in all the sources, but B $\flat$  in all the edited scores. It is difficult to believe that E $\flat$  was intended in bar 130; this may have been an honest mistake, such as composers do sometimes make when writing scores, or it is just possible that Beethoven may have imagined the note in the tenor clef, which would make it B $\flat$ .

An important discrepancy appears in bars 186 to 208, where the clarinets have F and D in all the sources, but D and B in all the edited scores and parts. This could hardly be a composer's slip of the pen, and neither copyist nor engraver can be blamed, for their reading agrees with the composer's script. Why the editors have unanimously lowered the clarinet parts by a third remains inexplicable.

In bar 263 the first crotchet of the viola part is F in all the sources, but G in all the edited scores. In bar 300 the edited scores show rests for the first and third crotchets in the second violin part, but the 1809 parts and the 1826 score show the notes C and G respectively. The autograph score is so scribbled over that it is impossible to tell what the composer intended.

There is some uncertainty whether Beethoven intended the

chord on the second crotchet of bar 330 (and again in bar 347) to be a six-four or a six-three chord. The first bassoon part in the autograph has C, which makes the chord a six-four, but the B in the second violins (changed to G in all the edited scores) makes it a six-three. Although the autograph sticks to the bassoon C in bar 347, the 1809 parts make it C in bar 330, but B in bar 347, while the 1826 score gives B in both cases. It is possible that the copyist and engravers may have had a share in this confusion, but taking the two passages each as a whole and in conjunction, it looks very much as if Beethoven's intention was to write a succession of descending six-three chords for woodwind and strings against a tonic pedal in the brass and drums.

The accuracy of the two four-bar groups 331 to 334 and 348 to 351 is open to grave doubt, especially so because they are almost but not exactly alike. Both the 1809 parts and the 1826 score give E $\sharp$  in the piccolo scale in bar 334 (which matches the E $\sharp$  on the last beat of the previous bar) and E $\flat$  in the piccolo scale in bar 351 (which matches the E $\flat$  on the last beat of the previous bar). The autograph is most unhelpful and shows some scribbled and illegible alterations, but in all the edited scores the two groups of piccolo scales are the same both times. While it is quite likely that Beethoven intended these two four-bar groups to be exactly alike, he certainly failed to make his meaning clear in the autograph, and by the time a copyist, some engravers and a few editors had put a finger in the pie the uncertainty and confusion was increased rather than cleared up.

But if editors are given some troublesome and difficult problems to solve in which the actual notes are in question, it is the slurring in Beethoven's orchestral music that will give them their most severe headaches. As in other respects, he was careless with his slurring in the manuscripts. Sometimes he omitted them, or he was inconsistent or self-contradictory. Unless a slur is written with some care and precision at its extremities, its range may easily be misinterpreted; Beethoven was anything but careful and precise with his pen, and one cannot put all the blame on copyists and engravers for the very unconvincing slurring that is found in the original editions.

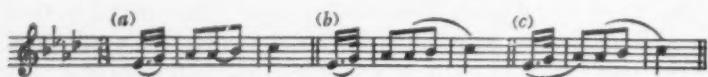
Beethoven used slurs to indicate little more than the difference between *legato* and *non legato*; they rarely show the construction of phrases, and they cannot be taken as "bowing" in the case of string parts. The player who bowed according to the slurs in Beethoven's string parts would require a bow several yards long, and would often find himself, so to speak, on the wrong foot—that is



to say, getting an up-bow when he wants a down-bow, and *vice versa*.

Many pages might be written about the erratic slurring in the fifth Symphony; a few examples must suffice.

The second theme in the slow movement is slurred as at (a) in the autograph, as at (b) in the 1826 score and as at (c) in the 1809 parts. The editors have all adopted the slurring as at (b):



EXAMPLE 3

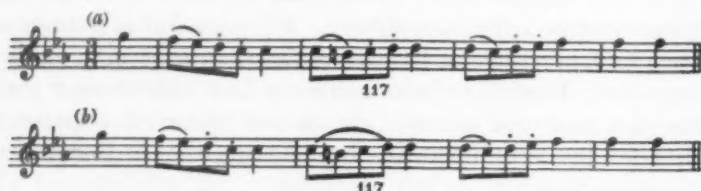
As an example of inconsistent slurring a passage from the first movement may be cited, beginning at bar 137:



EXAMPLE 4

The violins play as at (a), and one would expect that when the violas and cellos take up the answer at (b) they would articulate it in the same way; but there are no corresponding slurs in any of the sources or any of the editions. The slurring at (a) is not only better phrasing, but happens also to be better bowing.

The next is an example of how easily slurring may be changed by carelessness or misinterpreted by over-conscientiousness, although there can be no doubt what the composer intended:



EXAMPLE 5

Bars 116 to 119 of the scherzo were originally slurred as at (a), but in the 1826 score bar 117 was slurred as at (b), which was almost certainly an engraver's error (compare bar 121). The editors of the Peters and Litolf scores corrected the mistake and restored the

original slurring (a), but the most careful editor of the Breitkopf & Härtel score, having no doubt consulted the 1826 score, thought it his duty to put back the slur as at (b).

For staccato, or to indicate the marked separation of long notes, Beethoven used either dots or the vertical dashes that are so often found in the printed music of his period. There have been more than one attempt to distinguish between the intended effect of a dot and a dash, and a recent Swiss writer has laid down that the dot shortened a note by one half and the dash by three quarters.<sup>9</sup> This and all other such theories break down, at any rate in the case of the fifth Symphony, before the fact that in the 1809 parts nothing but dashes are used and in the 1826 score nothing but dots.

The dynamic signs and marks of expression in the old scores and parts are, on the whole, adequate, although sometimes a little out of position, or missing or redundant. These things are easily put right and there is rarely any doubt what the composer's intention was.

The old engravers were not in the habit of connecting grace-notes to their main notes by slurs; but as they are now never played unslurred, and hardly could be, there is no reason why those little slurs should be omitted in a modern edition.

It would show no disrespect for the composer if some of the quite unnecessary accidentals that are so freely scattered about the old scores and parts were omitted in a modern edition, and if a new edition were provided with letters or numbers placed at convenient intervals in order that particular bars may be easily and quickly identified at rehearsals. On the other hand any attempt to "bow" the string parts would be most inadvisable, not only because it would mean a very considerable departure from the original slurring, but also because the views of conductors or leaders on this subject are apt to differ. It need hardly be added that no particular conductor's readings or interpretations should be admitted into scores and parts that are intended for general use.

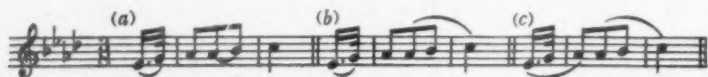
The foregoing will be enough to show how different or even impossible it is to achieve a pure and authoritative text in the case of Beethoven's orchestral works; also how necessary the services of an editor are and how often his judgment must be based on evidence for or against that is sometimes so evenly balanced that he might as well make his decision by tossing up for it. If the composer could not make up his mind or express his meaning clearly, how can an editor be expected to do these things for him? Yet somebody must make decisions, and the editor is employed for

<sup>9</sup> Alfred Pochon, 'Le Rôle du point en musique'. Reviewed in 'Music & Letters', January 1948.

to say, getting an up-bow when he wants a down-bow, and *vice versa*.

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EXAMPLE 3

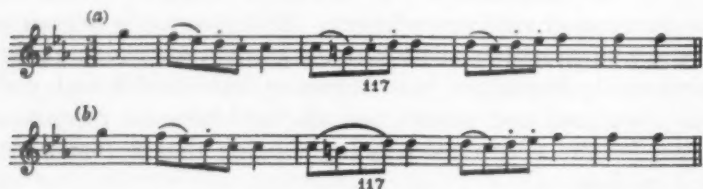
As an example of inconsistent slurring a passage from the first movement may be cited, beginning at bar 137:



EXAMPLE 4

The violins play as at (a), and one would expect that when the violas and cellos take up the answer at (b) they would articulate it in the same way; but there are no corresponding slurs in any of the sources or any of the editions. The slurring at (a) is not only better phrasing, but happens also to be better bowing.

The next is an example of how easily slurring may be changed by carelessness or misinterpreted by over-conscientiousness, although there can be no doubt what the composer intended:



EXAMPLE 5

Bars 116 to 119 of the scherzo were originally slurred as at (a), but in the 1826 score bar 117 was slurred as at (b), which was almost certainly an engraver's error (compare bar 121). The editors of the Peters and Litolff scores corrected the mistake and restored the

original slurring (a), but the most careful editor of the Breitkopf & Härtel score, having no doubt consulted the 1826 score, thought it his duty to put back the slur as at (b).

For staccato, or to indicate the marked separation of long notes, Beethoven used either dots or the vertical dashes that are so often found in the printed music of his period. There have been more than one attempt to distinguish between the intended effect of a dot and a dash, and a recent Swiss writer has laid down that the dot shortened a note by one half and the dash by three quarters.<sup>9</sup> This and all other such theories break down, at any rate in the case of the fifth Symphony, before the fact that in the 1809 parts nothing but dashes are used and in the 1826 score nothing but dots.

The dynamic signs and marks of expression in the old scores and parts are, on the whole, adequate, although sometimes a little out of position, or missing or redundant. These things are easily put right and there is rarely any doubt what the composer's intention was.

The old engravers were not in the habit of connecting grace-notes to their main notes by slurs; but as they are now never played unslurred, and hardly could be, there is no reason why those little slurs should be omitted in a modern edition.

It would show no disrespect for the composer if some of the quite unnecessary accidentals that are so freely scattered about the old scores and parts were omitted in a modern edition, and if a new edition were provided with letters or numbers placed at convenient intervals in order that particular bars may be easily and quickly identified at rehearsals. On the other hand any attempt to "bow" the string parts would be most inadvisable, not only because it would mean a very considerable departure from the original slurring, but also because the views of conductors or leaders on this subject are apt to differ. It need hardly be added that no particular conductor's readings or interpretations should be admitted into scores and parts that are intended for general use.

The foregoing will be enough to show how different or even impossible it is to achieve a pure and authoritative text in the case of Beethoven's orchestral works; also how necessary the services of an editor are and how often his judgment must be based on evidence for or against that is sometimes so evenly balanced that he might as well make his decision by tossing up for it. If the composer could not make up his mind or express his meaning clearly, how can an editor be expected to do these things for him? Yet somebody must make decisions, and the editor is employed for

<sup>9</sup> Alfred Pochon, 'Le Rôle du point en musique'. Reviewed in 'Music & Letters', January 1948.

that purpose, to prepare a text which, even if he has not interpreted everything correctly, is at any rate consistent and fit for practical use.

It should be remembered that discrepancies and uncertainties are more liable to occur in orchestral music than in pianoforte music. The mere fact that the former normally exists in two forms, score and parts, is enough to ensure that more opportunities for making mistakes will present themselves than in the case of music written for one instrument. Moreover, the many staves in a full score offer much more scope for inaccuracy. Then, the composer of a piano piece is generally able to satisfy himself as to its effect by playing it over on the instrument before he completes the manuscript; but the orchestral composer must write his score first and is sure to make amendments after he has heard it performed. The labour involved in writing a full score has led composers to use abbreviations and labour-saving devices which are apt to be hastily written and may easily be misunderstood. Many conductors, including Manns and Weingartner, have required the second trumpeter and second horn player to play the upper D and F in Beethoven's parts for those instruments an octave lower than they were written, on the grounds that if those notes had been available on the natural trumpet and horn of Beethoven's time he would have written them an octave lower than he did. There can be no doubt that Beethoven and all other composers of his period would have made use of the lower D and F if valved trumpets and horns had been available in their time. But in that case they would have written not only the lower D and F, but also all the other notes within the range of the chromatic brass instruments; in fact, they would have written quite different trumpet and horn parts.

A long procession of conductors, from Jullien and Costa to Weingartner and Wood,<sup>10</sup> have "touched up" the orchestration of Beethoven's fifth and other symphonies. Although these "improvements" may rectify imperfect balance of tone or make better "effects", the principle is a very dangerous one, best strangled at birth. Beethoven's orchestration is period orchestration, just as his harmony is period harmony; the two belong together and to his music, and all are vital constituents of a whole which has long since become old-fashioned, but which lives on its merits and rides triumphantly over the changes of time and taste. Beethoven's music does not require reorchestrating any more than it requires reharmonizing. Prout's advice, to take our Beethoven as men take their wives—for better or for worse—was quite sound.

<sup>10</sup> Jullien and Costa have been soundly rated for their bad taste, but Weingartner and Wood have "got away with it".



## VENETIAN THEATRES: 1637-1700

BY SIMON TOWNELEY WORSTHORNE

DURING the seventeenth century the prestige of Venice was high in Europe; in Italy, of all the states, she alone was free, independent of Spain when her neighbours were all more or less dominated by Philip III.<sup>1</sup> The Republic had fought with Rome over the legal position of her clergy, suffered an interdict from 1606-7 and then, through the efforts of Paolo Sarpi, welcomed a reconciliation, but on her own terms. She kept up a continual struggle with the pirates in the Adriatic from Dalmatia and with the Turks. Her heroic battles in the defence of Candia for twenty-four years from 1645 rank in the annals of her history beside the battle of Lepanto in the defence of Christendom.

But in spite of these costly distractions the pleasant life of the canals and the piazza ran as smoothly as ever. The town indeed presented a different aspect from that which is familiar to us. The Dogana and the Salute were finished only by 1690. The Scala d'Oro in the Ducal Palace was fresh with the stuccos by Alessandro Vittoria (1525-1608). We should have seen the Scuola di San Rocco filled with the figures of a dramatic Tintoretto still clear; the façade of St. Mark's, with its new mosaics catching the eyes of the crowd who, every evening, had as an ancient habit even then walked to and fro from the church of San Gemignano<sup>2</sup> to the flagpoles with the magnificent bronze stands already a century or so old. The love of a commercial life had been a characteristic of Venetians always. In the cafés the political gossip of the day was spread about through elaborate systems of signs worked out by the curious who wished to evade the law forbidding the discussion of that interesting topic; a tap with the spoon and the French Army had advanced; a biscuit broken in two and perhaps scores of hundreds of families had overnight changed nationality. Or in the summer evenings, as a relief from the sticky atmosphere of the city, the rich families would take their gondolas out into the lagoon in search of a cool breeze, or they would meet at the Ridotto with

<sup>1</sup> For a good account of contemporary social conditions see Manzoni, 'I promessi sposi'.

<sup>2</sup> Destroyed by Napoleon.

Marco Dandolo<sup>3</sup> in San Moisè; out of the more popular amusements, the *commedia dell'arte* performing in the squares or the fights on the bridges between the various quarters of the town, bridges without sides so that the vanquished were flung into the canals, gave the crowd every opportunity to make merry. Even now these particular *ponte dei pugni* have the sole of a foot let in to the marble at each corner. The whole life of the city was one of amusement, either sophisticated or primitive. Life there has been described as "Maschere, festivi, ridotti, comedie e drammi in musica consumandosi le notti intiere in estasi di gustosi trattenimenti".<sup>4</sup> In fact, at the end of the next century, in 1785, Stefano Arteaga considers one of the chief reasons for the decay of opera in Venice to be this continual demand of the Italian public from the time of Juvenal for something new and exotic in order to make up for their loss of liberty.<sup>5</sup> Perhaps the very excellence of the Venetian Government held within itself the cause of its own decay. However, in the seventeenth century it attracted musicians from all over Italy and Germany. They came to find work in the ducal chapel of St. Mark's, where a distinguished company of musicians had held places throughout that and the previous century. Besides the reputation this chapel held for the worth of its music, it offered an attractive prospect denied to the musicians of other courts. Its members had the leisure in which to compose work besides supplying the usual demand for masses and motets, a fact borne out by the following quotation from a procurator of St. Mark's, once an ambassador at Vienna. He speaks of the court under the Emperor Charles VI:<sup>6</sup>

Although the pay is good, the labour at that court is immense. Besides the chapel he [the *maestro di cappella*] is obliged to assist at meals both luncheon and dinner with numerous cantatas, so that many resign that post on account of the heavy duties, as for example Ziani [Pietro Andrea Ziani] a principal organist at St. Mark's [1669], who left the post of *maestro di cappella* to the empress in spite of a monthly salary of 100 dollars because of its many obligations both usual and additional. He returned to this city [Venice] where he only had the organ to play for a smaller fee but with less work. The choir too was not used exclusively for religious ceremonies; in

<sup>3</sup> With the permission of the Government Dandolo converted his house for gambling in 1638.

<sup>4</sup> Ch. Ivanovich, a contemporary author, in 'Minerva sulla tavolina'. (Venice, 1681.)

<sup>5</sup> Stefano Arteaga, 'Le rivoluzioni del teatro musicale italiano'. (Venice, 1785.) Arteaga is one of the most distinguished Italian men of letters in the latter half of the eighteenth century and an important source for our knowledge of contemporary criticism.

<sup>6</sup> Francesco Caffi, 'Storia della musica sacra nella già Capella di San Marco' (Venice, 1854), Vol. I.



Music by Francesco Manelli. Libretto by B. Ferrari. Libretto dedicated to Basil Feilding, 2nd Earl of Denbigh, British Ambassador to Venice, 1634-39. G. Rossi, in 'Storia delle leggi e dei costumi dei Veneziani' (Vol. XI of 'Leggi,' p. 58) speaks of the right-hand figure as a portrait of Ferrari himself.



'La pazzia in trono, ovvero Caligula delirante. Opera di stile recitativo comparsa nel famoso Teatro di S. Apollinare in Venetia l'anno 1660 per virtuosa ricreatione delli Signori Academici Imperturbabili.'



Frontispiece of a collection of librettos by Busenello, 'Delle hore ociose' (Venice, 1636) including Cavalli's 'Didone.'





'Orfeo, drama per musica.' Teatro Vendramino a S. Salvatore, 1673. A. Sartorio and A. Aureli.

fact all the parts from Manelli's 'Andromeda' of 1637, the first opera to be performed in a theatre open to the public, were taken by its members.<sup>7</sup> And later, in 1639, in the libretto to Cavalli's 'Le nozze di Teti e di Peleo', we find the list of characters described as partly lent by the various princes of Italy and partly "sono stipendiati nella Cappella della Serenissima Repubblica Veneta".

The story of the group of Florentines who devoted themselves to the study of Greek drama and its musical setting and in so doing experimented in a new style of music following the inflections of the spoken word in song is well known. Monteverdi was among the first to see the possibilities of the new style and played an important part in its development at Venice. But the habitual social life of the people too helped to develop the new art. The Venetians loved display and novelty of any kind. Theirs were the ideal surroundings in which to represent the new *drammi in musica*, not to princes and courts as had been the custom, but to the public at large who would help the cost of production by paying for their seats and for their entrance. The man with the foresight to value the public was Benedetto Ferrari, a celebrated theorbo player and poet, "esempio raro", Bonlini remarks, "in Persone Private l'accingersi con assai scarse fortune a pareggiare le più vaste Idee de' Gran Principi".<sup>8</sup> And no doubt he was much helped by the enterprising and liberal spirit of the Venetian noblemen themselves. For it was they, as a general rule, who were responsible for the building of most of the theatres. The family of Grimani was in particular the most indefatigable in its projects for new theatres. Especially noteworthy is Giovanni Grimani, the subject of the following account:

In this city there are four really important theatres: one, San Giovanni e Paolo near the Fondamente Nuovo. Since it was built of wood and not entirely on his land, with his usual magnanimity, a family characteristic, he transferred it "con prestezza incredibile" a short distance to his own property, constructing it entirely of stone. The same gentleman built another theatre in [the parish of] San Samuele. There are also two others: one in San Salvatore, the other in San Cassiano. . . . As a rule comedies are given in San Samuele and sometimes too in the theatres of San Cassiano and San Salvatore.<sup>9</sup>

From the very first the Council of Ten kept a close supervision over the performances; an undated manuscript, together with other seventeenth-century papers, in the State Archives<sup>10</sup> contains an order that noblemen must not enter the theatre and still less the pit unless

<sup>7</sup> Caffi, *op cit.*, Vol. II, p. 36.

<sup>8</sup> Bonlini, 'Le glorie della poesia e della musica' (Venice, 1730).

<sup>9</sup> Sansovino, 'Venezia' (Venice, 1663).

<sup>10</sup> Archivio del Stato. Busta 914 (Consiglio de' dieci). A file of various chiefly unpublished documents referring to contemporary Venetian theatres.

masked and with the *bautta* over their heads<sup>11</sup>; likewise the women must wear masks, having permission to leave them off only when dressed according to their rank, that is to say in black.<sup>12</sup> But even so they are forbidden to enter the pit. This rule applies also to all well-bred women (*di civil condizione*) except foreigners.

The Council of Ten was occupied continually with the well-ordering of the playhouses. Before a performance the owners of the theatre and the architect had to apply for an inspection of the premises by the Magistrato di Provveditori di Commune. In fact, as a result of such an inspection Giovanni Grimani moved the old wooden theatre of San Giovanni e Paolo. No performance was allowed without licence from the Council of Ten; it also judged the libretti and fixed their price; and with great good sense forbade advertisements in all but two places, allowing placards only at the Rialto and in the Piazzetta.<sup>13</sup>

The plan for the auditorium was roughly the same as that used in the modern Italian theatre. The *platea* or pit had movable seats and was flanked by boxes belonging to the richer families. The rent for these boxes helped to defray the original cost of the building. The various noble families had their boxes in each theatre, paid for annually as their sole property to be used by themselves, lent to friends or hired out again. This last habit according to contemporary accounts was seldom favoured. An empty box conformed more to the fashion. Most of the theatres had about 100 boxes to be let at different prices. The first and second rows were naturally considered the best; these were actually the second and third tiers. The lowest tier of boxes, corresponding to the stalls circle at Covent Garden, was about on a level with the pit and cost 35 ducats annually, the second and third 50 ducats each; the fourth 40 and fifth 30. These prices are taken for the most elegant theatre, the San Giovanni Crisostomo, in 1678.<sup>14</sup> The price for the ordinary tickets, which were taken separately for each performance, since the habit of season tickets, although popular on the mainland, had not been adopted by the Venetians, was at first 4 Venetian lire in all theatres, but was reduced in 1674 to  $\frac{1}{4}$  ducat, first in the Teatro San Moisè by an enterprising impressario, Francesco Santurini, and later in 1677 in Sant' Angelo, another of his theatres, and by 1680 all the others had fallen into line except

<sup>11</sup> The *bautta* was the curious black headgear that fell into a black short cape used by Venetian nobles when in public and also worn by foreign ambassadors, marking them out as privileged persons not to be subjected to the ordinary inconveniences of the crowd.

<sup>12</sup> "Quando anderanno vestite col loro habito, vale a dire di nero." Patrician women when in public were compelled to hide their finery beneath long black dresses.

<sup>13</sup> Ivanovich, *op. cit.*

<sup>14</sup> G. Orlandini, 'Origine del teatro Malibran' (Venice, 1913).

for the "T. Novissimo di San Giovanni Crisostomo dove si vede impiegato tutta la magnificenza maggiore dei sudetti fratelli Grimani", writes Ivanovich.<sup>15</sup> As to-day, there were the two charges, one the entrance fee, the other the fee for the seat. The rent for the seats and the boxes went to the owners or to the impresario if he had taken the lease of the building, and also the fees paid by the various vendors of biscuits, cakes and sweetmeats that toured the pit, with an additional fee from the box-holders who had little rooms behind where they gossiped and ate. "Presque tous les nobles", a Frenchman writes of Milan in the following century, "ont leur maison au théâtre . . . , où ils habitent, mangent, jouent et boivent: d'ailleurs y ai-je vu des gens y dormir très profondément".<sup>16</sup> But, he continues, the perennial theme of Italian opera was often played with more realism in those boxes than on the stage itself.

There was only one occasion when a box could be taken from its owner. Foreign ambassadors or ministers could ask the Doge for seats and he would allot them in a manner described again in State Archives, Busta 914:

They present themselves to the Consulta<sup>17</sup> with the attached proformas. From these, with the help of the Secretary to the Senate, the Doge is requested to draw lots for the various boxes. He ballots for all the boxes in the tier corresponding to the rank of the ambassador in question and draws lots for one; the only exceptions allowed are the stage boxes [*procenii*] and centre box [*pargoletto*], those held by other diplomats and the box used by the ambassador's immediate predecessor: then, as will be shown later, the result is announced both to the minister, the proprietor and the Consulta. Should the box not satisfy the minister, he must request the Consulta to have it changed. The Doge is requested to make another draw in the same manner. But in such cases he ballots for the remaining centre boxes only<sup>18</sup>, makes a new draw and advises those who are interested accordingly, informing the proprietor of the second box that he may have the use of the one remaining free from the previous ballot.

This last clause illustrates the care taken by the Government to ensure absolute justice and makes useless any liaison between the ambassador and the owner of the first box who, come what may, loses his place. As the names of the French and Spanish ambassadors figure in the Crisostomo box-accounts mentioned on a previous page,

<sup>15</sup> *Op. cit.*, chap. xv.

<sup>16</sup> M. A. Goudar, 'L'Espion chinois ou L'Envoyé secret de la cour de Pékin', Vol. II, (Cologne, 1764).

<sup>17</sup> One of the Government departments mainly concerned with internal administration.

<sup>18</sup> "Solo i palchi in faccia liberi."

we may conclude that the Republic was troubled by no financial burden for its courtesy. Leaving the main subject of this article for a moment, it is interesting to find that George II must have had boxes in the theatres in Venice, as the State Archives possess a document<sup>19</sup> dated at St. James's Palace, 1728, in which he instructs the Resident to allow Field Marshal von Schulenburg to have unrestricted use of his boxes. In the Calendar of State Papers, Venice 1671-72, there is record too of the English Resident Doddington presenting a memorial to the Venetian Government asking for boxes in the theatres San Giovanni e Paolo and San Salvatore. It reads: "he does not care for music, esteem poetry or understand the stage, but merely desires it for the honour of his office, as his predecessor and all the other residents at present at the court enjoy the favour".<sup>20</sup> He had no doubt forgotten to carry out the instructions of the court for gaining his desire! But such small extracts show the importance of the Opera in Venice at the time. After thirty years only, it had drawn to itself the social distinction that to-day (in the age of the Common Man) it holds above the play.

The Minister met a weird scene after he had received his box from the Doge. At the theatre door his ticket was taken from him by a masked attendant, the original of the *maschero* who leads us to our places to-day, at whose side stood a masked "creature" from the Government who never entered the theatre but who watched all who passed within. Then from his box he saw a host of figures shrouded in black cloaks and pointed caps darting up and down like the beaks of so many hens pecking at the strewn corn as they chattered and read through the libretto. In the gloom he could have pictured himself at some devilish rite. In the middle of the pit stood one rather miserable oil lamp, and at the side of the stage were two others slightly larger. These provided the only illumination except for the little candles held by the spectators themselves. By this flickering light they peered into the libretto covering the pages with wax that even now gives us a faint smell of the past as we read them through. But a diplomat had little time to spend, either to learn the plot or to watch the crowd. In the theatre he was the object of particular interest to all. Here in the shadow and privacy of a box, conveniently equipped with shutters, there was an opportunity to evade the laws of the Republic. M. de Berris, French ambassador in 1752-55, discovered the convenience and wrote to a friend in Paris:

<sup>19</sup> 'Archivio del Stato.' Busta 914 (Palchi Querini).

<sup>20</sup> Calendar of State Papers (Venice 1671-72), p. 152.



We should not imagine that although the Venetian nobility were forbidden all relations with ambassadors (a very wise precaution) the foreign envoys were without means of communication with the magistrates; there was no need for third parties; much could be said by means of signs at the opera, a fact which made it essential for foreign ambassadors to attend regularly the spectacles and masked balls.<sup>21</sup>

But the gloom of the auditorium was purposeful: it heightened the magnificent effect of the stage and also, by cutting down some expense, enabled the impresario to spend more on the rich costumes and fantastic machines beloved by the Venetians. The Tuscan resident speaks of them in 1681: "divengono esorbitanti le spese in far venire musici e cantanti della prima riga, oltre gli abiti sontuosi e scene che si fanno e gara dagl'interessati di questi teatri".<sup>22</sup> At first the expenses were not so high. It was sufficient to have only "due voci isquisite", writes Ivanovitch; we feel he is writing of far-off days, since no contemporaries were satisfied by a slender cast; the people contented themselves with few changes of scene. We must forgive Ivanovich his nostalgia for the primitive simplicity of the opera. Things never have been "what they were", and this has been the lament of every generation, but we doubt the Italian people contenting themselves with any austerity productions. It is important to remember that the *dramma in musica* sprang not from the popular stage but from the entertainment provided at the courts. Even the author, he remarks, who ranked higher in public esteem by far than the composer, was concerned at first more with the reception of his piece than with his fee. But taste changes fast. The rival theatres were always advertising new and more extravagant wonders. The expenses soon became heavy; the singers, men and women, asked for great sums which became so large in the eighteenth century that the *castrati* were able to buy themselves comfortable estates at the end of their careers. The composer had to be paid, the machine-maker, the scene designer, the sceneshifters, the orchestra, the *maschere*, the prompters, the copyists, the *protettore del teatro* who stood at the entrance, the *protettore delle virtuose* dancing attendance on their singer and so on down the list given to us in Marcello's satire 'Teatro alla moda' of 1720. Then there were the dresses and all the paraphernalia on the stage, the ballet and the lighting; the innumerable people to whom it was necessary to give complimentary tickets; the *virtuose* always had mothers, the authors had friends, and then the impresario needed a *claque* of gondoliers to applaud at every moment. The Grimani family in their theatres

<sup>21</sup> Pompeo Molmenti, 'Storia di Venezia nella vita privata', Vol. III, p. 408, note 2.

<sup>22</sup> Molmenti, *op. cit.* Matteo del Teglia, Letter to Florence, November 29th 1681.

started the custom of giving the author a box each evening and also of allowing him the profits from the sale of the libretti, although he bore the expense of the printing; nevertheless they held no restrictions over the number of editions, and he was permitted to dedicate the work to whomsoever he chose and to keep the reward. As for the composer and the musicians we know nothing of their salaries. Marcello says "servirà l'impresario a pochissimo prezzo, riflettendo alle molte migliaia di scudi, che gli costano i virtuosi dell'Opera, che però si contenterà di paga inferiore al più infimo di quelli".<sup>23</sup> And President de Brosses confirms their lack of funds: "L'entrepreneur leur donne trente ou quarante pistoles, c'est tout ce qu'ils en retirent, avec le prix de la première copie des airs, qu'ils vendent cher dans la nouveauté".<sup>24</sup>

There are few of the opera-houses left now in Venice. Two modern theatres only have been built on the original seventeenth-century sites.<sup>25</sup> For the rest only bookish descriptions remain. But their glory is worth recording.

SAN CASSIANO. The original building, tradition has it, was built of wood by Palladio in 1565 in the court of the monastery of the Carità, familiar to us as the Accademia, and belonged to the Michiel family. But it was burnt to the ground in 1629. However, the popular taste for comedies saw to the rebuilding of it at once, and this time of stone. It seems to have changed hands then and to have become the property of the Tron family. It was here that the first public *dramma in musica* was produced: Manelli's 'Andromeda' in 1637. Its success was immediate. Venice was, so to speak, taken by song. People were wild in their praise and followed the traditions of the century by lauding the principal singers in fantastic terms. We quote a verse dedicated to Anselmo Marconi who played Venus:

Io piuttosto vorrei te sempre udire  
Soavissima Venere canora,  
Ch' in grembo ad altra Venere gioire.

This opera-house remained open throughout the century; and thirty-seven new operas were given there until 1700, except for 1646-47, 1652-57, 1684-89, 1692-95, when the building was shut.<sup>26</sup>

SS. GIOVANNI E PAOLO. Near the Calle della Testa and Rio della

<sup>23</sup> B. Marcello, 'Teatro alla moda' (Venice, 1720).

<sup>24</sup> President de Brosses, 1709-1777. 'Lettres', Vol. II (Dijon, 1927). These letters were written during his tour of Italy, 1739-40.

<sup>25</sup> Teatro Goldoni. Teatro Malibran.

<sup>26</sup> Galvani, 'Teatri di Venezia' (Venice, 1878). All the subsequent dates of this nature are taken from this source.

Panada off Campo Santa Maria Formosa there had been a wooden stage where the *commedia dell'arte* had performed. But in 1639 Giovanni Grimani removed it on to his own property and built the stone theatre which Martinioni, as we know, describes with graphic detail:<sup>27</sup>

In San Giovanni e Paolo during the Carnival operas [*opere musicali*] are given with admirable changes of scenery, noble settings of the richest kind, machines and wonderful flying chariots; as the ordinary rule one sees brilliant skies, divinities, seas, palaces, mansions, glades, woods and other delightful and charming sights. The music is always exquisite. And they choose the best voices in the city besides bringing singers from Rome, Germany, and other far-off places. The women are specially remarkable, beautiful, richly dressed, with enchanting voices and act to suit their parts causing wonder and amazement.

Many of the scenes and machines were made by Torelli, one of the famous contemporary designers. Until 1700 ninety-nine opera were produced here. But in the first three decades of the eighteenth century comedies superseded the opera, of which we can find records of two performances only, although after 1715 it was little used for either. And on December 29th 1748 the roof fell in. Later it became a small shop. There were no performances in 1648. Closed 1657. No opera 1700.

**SAN MOISÈ.** This theatre was reputed to be very old, vying with San Cassiano in antiquity, and belonged originally to the Giustinian di San Barnaba family, later passing to the Zane family until, in the eighteenth century, it returned to its original owners. The theatre for operas was rebuilt in 1639 and opened 1640 with Monteverdi's 'Arianna'. In 1678 it was burnt, but quickly put up again in a temporary manner, we imagine, for Teglia speaks of "l'opera in musica con certe figurine di nuova invenzione" performing in the theatre for the Carnival 1679-80. These puppet performances continued until 1682; four new operas were given in all. In 1685 it had returned to the opera with a human cast. Here in 1674 the producer Santurini first reduced the entrance fee. During the next century it was not used exclusively for operas, but until 1700 thirty-four performances are recorded. It was closed in 1643, 1645-47, 1650-53, 1655-65, 1668-72, 1678-79.

**TEATRO NOVISSIMO.** This theatre was built of wood in 1641 behind the Mendicanti, one of the four schools so famous for music in the next century, towards the Fondamente Nuove and opened with Saccati's 'La finta pazzo', an extremely popular opera which in seventeen days had twelve performances. "Quando pure in bocca

<sup>27</sup> Sansovino, 'Venezia'.

della signora Anna Renzi, con la musica del signor Sacrati e con le machine del signor Torelli, fece stupire una Venetia"—a statement probably justified since the quotation comes from the third edition. We may say that the expected fire destroyed it in 1647 after the production of eight operas. During the eighteenth century the site was used for the famous riding-school.

SS. APOSTOLI. There was no proper opera-house here. But two houses were adapted to the purpose from time to time. The first in 1649 in Calle dell' Oca, "in un magazzino mediocre", writes Bonlini,<sup>28</sup> "dove anche a' giorni nostri si sono rappresentate commedie, e l'anno 1707 si recitò in musica Prassitile in Gnidi di Polani". The best was in Ca' Bellegro in the Calle dei Proverbi, a house sufficiently commodious in which there appear to have been operas until 1687, when it closed with a performance of 'Florida' with music by different composers and words of Giulio Pancieri. An interesting sidelight here is the dedication to Quintiliano Rezzonico. The Republic, impoverished from the long Turkish war, had begun to sell honours; in 1687 the Rezzonico family were ennobled and no doubt paid the author well who would dedicate his works to them. There were five operas given here, although none for 1653-86.

SANT' APOLLINARE. Two noblemen, Luigi Duodo, Procurator of St. Mark's, and Marcantonio Correr, were responsible for the building of this theatre in 1651 in Corte Petriana, close to the ferry that leads to San Benedetto. It was often called the Teatro Novissimo, a name we often find attached to the latest theatre, according to a habit confusing for the historian. Ten operas were produced here until 1657. A performance in 1660 for the Academy of the "Imperturbabili", 'La pazza in trono, ovvero Caligola delirante', written by Domenico Gisberti and with music by Francesco Cavalli, is recorded by Allacci<sup>29</sup> and Groppo,<sup>30</sup> but the music may have been only for the prologue and *intermedii*.<sup>31</sup>

SAN SALVATORE. The origins of this theatre are obscure. Certainly it was older than most. There is a record of a comedy by Antonio Chioffo in 1622. However, it was rebuilt in 1661, after a fire, by the Vendramin family of San Fosca who owned the property. Apart from 1674 it was open continually in the seventeenth century for operas (sixty-seven were produced) and comedies. Teglia has left us a description in a letter of February 20th 1682, where he

<sup>28</sup> *Op. cit.*

<sup>29</sup> L. Allacci, 'Dramaturgia' (Venice, 1755).

<sup>30</sup> A. Groppo, 'Catalogo', 1637-1745 (Venice, 1745).

<sup>31</sup> Galvani, *op. cit.*

refers to it as Teatro San-Luca, in the popular fashion, for it was in that parish, "ed in quello di S. Luca", he writes, that "si ammirano curiose uccisioni di mostri, battaglie di Guerrieri, naufragi di Armate, improvvisa mutanza di una vigna in Sala Regia, e meravigliosi voli di fanciulli". From 1700 onwards, except for two operatic productions for the Ascension of 1727, it was used exclusively for comedies, certainly until 1730. After several changes of name it eventually became the Teatro Goldoni in 1875 and exists as such to this day.

**AI SALONI.** Ivanovich mentions, in the parish of San Gregorio, a small private theatre built some time before 1650: "un teatro fu aperto ai Saloni senza alcun giro di Palchi, ma con alcuni pochi in faccia alla scena, per opera d'alcuni Accademici per Drammi recitativi". Bonlini corrects him, saying the early performances were not opera in the strict sense of the word, as they had music for a prologue and *intermedii* only. However, in 1670 we find produced 'L'Adelaide regia, principessa di Susa', words by G. B. Rodotea with music by various people, which had already been given in Germany to an invited audience. This was the first full opera definitely sung in this theatre.

**SANT' ANGELO.** The impresario Francesco Santurini from San Moisè rented a site in Sant' Angelo off the Grand Canal for seven years from the Marcello and Cappello families in 1677, where he produced operas. At the end of his lease the property returned to the original owners and continued as an opera-house until 1700, forty-three new works being given there. From that date comedies were also played in it until about 1800, when it fell to ruins.<sup>32</sup>

**SAN GIOVANNI CRISOSTOMO.** The grandest of seventeenth-century Venetian opera-houses, built by Giovanni Carlo and Vincenzo Grimani, heirs of our first Grimani, in 1678. Described by Bonlini as "questa vera Fenice delli Teatri" which, he continues, rivalled ancient Rome in the vastness of its construction and became the wonder of the world. The property had originally belonged to the Polo family and had been the home of Marco Polo, the explorer. But this family had ceased to live there for some time, and the district had been badly damaged by fire. However, the preceding year the site had been bought for 5,600 ducats by a noble Venetian, Giusten Donà, expressly to build a theatre. What went wrong is a mystery, but on March 28th 1678 he gave up the property, "Ca' Milion", as it was called, to the Grimani brothers.<sup>33</sup> Once again we rely upon Teglià to publish its marvels:

<sup>32</sup> Galvani, *op. cit.*

<sup>33</sup> G. Orlandini, 'Origine del Teatro Malibran'.



The theatres are so much in fashion that although between the opera and comedy there are no less than seven play-houses, they are filled every evening; especially the two most outstanding, San Giovanni Crisostomo and San Luca. In the former the opera is enlivened by a new invention, a box on the stage holding more than fifty players held up by four elephants which is lowered to form a most enchanting Tartarus scene that breaks open, allowing a host of warriors to leap out, each of whom finds his shield from the broken fragments of the shell itself; and another, a superb Heaven with flying chariots full of singers.<sup>34</sup>

By 1700 they had shown thirty-eight new operas. Later it was used for opera or comedy, and it exists to-day as Teatro Malibran.

CANAREGIO. A small theatre was opened near the church of San Giobbe, which is just off the Canaregio by the Ponte dei Trearchi, a bridge that still exists. It was built by Marco Morosini in 1679, and the first performance was of 'L'Ermelinda' with his own words and music by Carlo Sajon. The theatre served for opera or drama until it closed in 1699 with an opera, 'Il Paolo Emilio', by Pietro Romolo Pignetta with words by Francesco Rossi. There must have been some drastic reason to close the theatre, for the opera was transferred to a new theatre, San Fantino, the same season, but I have been unable to trace it. There were no operas performed in 1681 and 1684-98.

The last two decades of the century saw a multitude of small theatres, often existing for a few performances only. For example, on the Zattere, near the church of All Saints, there is a record of a puppet theatre<sup>35</sup> where, in 1679, a performance of 'Il Leandro' by Francesco Antonio Pistocchi with words by Count Camillo Badovero was given, the singers and orchestra being hidden behind. This same opera, but with live actors, was given at the Teatro San Moisè in 1652 as 'Gli amori fatali', almost without any change. The private houses, too, carried on the older tradition of "occasional festivities", but the records of the performances are still scarce. The Altieri family had a stage put up in their garden in the Canaregio in 1690 and 1697 for family weddings at which operas were heard. And in San Moisè, too, there was at least one opera given in 1700 in a private theatre in the Salizzada. Even in the schools the popular form of entertainment became *à la mode*. 'Il finto Esae, ovvero Gli odii fraterni', written by the headmaster Don Giuseppe Fianello and set to music by another master, Don Antonio Paulli, was performed by his boys in a theatre, Santa Marina

<sup>34</sup> Molmenti, *op. cit.* M. Teglia, Letter to Florence, February 20th 1682.

<sup>35</sup> Groppo, *Notizie Generali*, Venice 1766, gives an interesting account of the puppet performances in the Palazzo Labia. These puppets can be seen now in the Palazzo Rezzorino, a Museum in the Grand Canal under the aegis of the Museo Correr.

near the fifteenth-century church of Santa Maria dei Miracoli.<sup>36</sup> The *stile recitativo* had indeed conquered.

Throughout the Venetian states opera-houses were being built. Between 1660-80 Vicenza, Udine, Verona, Treviso and Padua built them. The Teatro delle Grazie at Vicenza opened in 1661 in spite of the Venetian law that forbade more than one theatre in each provincial town. We cannot but envy a Government which recognized the beauty of the Teatro Olimpico and waived a rule on its behalf. At Rovigo the Commune built a theatre with four tiers of boxes designed by Ubertoni, a pupil of Francesco Bibiena, the first of that famous family, to hold 700 persons. Crema asked Torelli to build its opera-house during the 1680s. The list is never-ending, for now almost every village has its *teatro comunale*.

It is sad that, in spite of various contemporary descriptions, engravings of "sets" and of the auditoriums are rare. One or two of the libretti were printed lavishly with illustrations; but the Venetian custom of paying the author with the profits of the printing made these editions very rare indeed. In fact most of the illustrated editions there are came from Bologna and Milan, where opera, although flourishing, had not quite the popular following it commanded at Venice, where, in fact, it meant for the public a form of entertainment akin to the modern cinema. The artist depended for a living on a popular taste with an appetite for ever-increasing display; a taste that cared, we may fairly say, for its chariots of gods, its ballets and fantastic machines more than for the dramatic qualities of the plot or the music in the score. Nevertheless, it was that public's enthusiasm and ducats that nourished the new art. The taste of the few who recognized the worth of any new artistic expression is abortive unless they are able to convince the crowd and blow away the prejudice. The Venetian is no more intelligent than the rest of the world. But the accident of his circumstances and the peculiarity of his temperament made him the choice of Providence as the sand in the oyster, whose results we enjoy.

<sup>36</sup> Galvani, *op. cit.*

## REVIEWS OF BOOKS

*William Byrd.* By Edmund H. Fellowes, C.H. Second Edition. pp. 271.  
(Oxford University Press, 1948.) 18s.

In these days of extraordinary situations in the book trade it is a rare and pleasing event for a standard work on any subject to be reprinted after several years' disappearance from the bookshops. Dr. Fellowes's book on Byrd, originally published twelve years ago, makes a particularly welcome reappearance. The differences between the new edition and the old are not very great. A comparison of the two will reveal only what the author points out in his preface to this second edition: that "some typographical errors almost unavoidable in a first edition" have been corrected and that some statements have been revised. It need hardly be added that not many of the author's statements had to be altered; for Dr. Fellowes's respected judgments have always been those of a careful and experienced scholar.

What is new in this second edition is the greater part of Chapter 14, which deals with Byrd's keyboard music. When the first edition was published Dr. Fellowes had personally transcribed all Byrd's vocal and instrumental work with the exception of the keyboard pieces, where, for the lesser-known works, he relied on the transcriptions by Stephen Tuttle. Since then he has been able to transcribe all the keyboard works as well, thus gaining a really first-hand knowledge of the works and sharpening his insight into them. This has led to the rewriting for the new edition of the chapter dealing with this side of the composer's work, with the result that every aspect of Byrd's music is now considered from the same scholarly viewpoint.

Re-reading the whole book, one cannot fail to pay a tribute of admiration to a writer who can be so absorbing while being so scholarly in writing on a subject of which most musicians, to their shame, know lamentably little. The re-issue of this justly famous book (in an edition that is a model of fine book-production) will, it is hoped, stimulate the young generation's interest in one of the greatest composers, so undeservingly neglected in his own country. For in this age of Purcell-worship it may not be untimely to remember the remark of an over-enthusiastic Byrd student, who claimed that Purcell was to Byrd what Dryden was to Shakespeare.

K. A.

*Delius: a Critical Biography.* By Arthur Hutchings. pp. 193. (Macmillan, London, 1948.) 12s. 6d.

Let it be said at the outset that this book wears its faults on the surface and is at its worst in the opening biographical chapters. It should be difficult to write tediously of Delius's early life, but Professor Hutchings has managed it. However little interested in biographical detail, he might have given the correct year of Delius's birth (wrongly stated at one time it is true, but corrected in later works of reference). The house at

Grege was purchased in 1899, not 1889 (p. 27). We are nowhere told the date of Delius's marriage.

More disturbing are the author's infelicities of style. He combines a maladroitness of phrase that sometimes ignores grammar and frequently obscures sense with the heartiness of a jocose uncle who persists in digging us in the ribs at all hours of the day. On the first page we find this reference to Elgar and Delius: "As when still living, they deeply stir our blood, one of them sometimes deliberately". The more this is considered, the more awkward and more meaningless it appears. Instances could be adduced from nearly every page: adverbial clauses are thrown on the end of sentences like refuse on a dump, there are awkward inversions, unpleasant neologisms like "supremity", barrages of rhetorical questions and wisecracks reminiscent of a journalistic gossip-column ("Bolt from the blue, that is from the river, his brother Ernest appeared like Micawber"; and see the first paragraph on p. 20 and the second on p. 117).

This is all a great pity, for what Professor Hutchings has to say about Delius's music is far better than his manner of saying it, and not only the fastidious reader is likely to throw the book down before reaching the critical appreciation that constitutes its core. This contains a great deal of valuable and perceptive comment that no future student of Delius can afford to ignore. The two final chapters in particular are admirable. Professor Hutchings is surely right in his main contention that Delius was essentially a religious composer *malgré lui* and takes his place in the long series of English nature mystics. His comparison of Delius with Wordsworth is most illuminating; so is his insistence that Delius's affinity with Nietzsche was temperamental and artistic rather than philosophical and intellectual, and that it was not so much the teaching in Nietzsche (as Delius himself thought) as the poetical prose style that liberated his creative powers. Delius was even less a thinker than most composers: "it is not required of a great artist that he possess or develop intellect provided he is intelligent in his art", as Professor Hutchings puts it, and he names Liszt and Mahler among the composers whose "desire to take us a huge distance spiritually" is more apparent than their artistic intelligence.

Delius was perhaps the last great romantic, and a romantic of that extreme type that ranks ecstatic self-immolation (witness the end of 'A Village Romeo and Juliet') as the height of artistic aspiration. Fate has taken revenge on this most aristocratic of composers by placing his heirs, both spiritual and technical, in the night-club and the B.B.C. Light Programme. Nearly all Professor Hutchings has to say on Nietzsche and Whitman and the works inspired by them is excellent and to the point, though there was no need to apologize for "heartless prying" in closely examining how Delius selected and arranged the words of 'Sea Drift' (a very significant point—and Professor Hutchings is guilty of more heartless things than that). His remark on the musical nature of Whitman's technique with its recapitulation of imagery and rocking to and fro of single words and phrases throws light on the curious posthumous success that this somewhat blowsy poet has achieved as a librettist. Among other timely reminders are the protest against the neglect of works that do not fit in with the preconceived notion of the

decadent Delius, and the demonstration, by quotation and admonishment, of what a penetrating critic Philip Heseltine was.

We are given a shrewd analysis of Delius's style, its strength and its limitations. It seems certain that his harmonic sense—the subtlest part of his make-up as a composer—was evolved in great part from fumbling with chords on the piano, though he characteristically never took the trouble to play the instrument properly. This use of technical discords, taken as units and not reached through the flow of part-writing, largely explains why his music sounds so unlike that of any of his contemporaries. Another is his innate and very personal sense of form, “an inner growth like that of a plant”. “Some of the loveliest, most spellbound moments in his works are those in which the music seems motionless but breathing; the texture is just alive, its heart throbbing on one of these quiet chords.” This is well said; and the author is quick to notice that this easily becomes a mannerism, and that Delius's mannerisms degenerate far more quickly than Beethoven's, partly because of the richness of his materials and partly through the absence of academic scaffolding to bridge the gaps. Here if nowhere else Delius approaches another arch-rebel who refused to traffic with the academicians of his day—Berlioz. His technique was in fact a terminus. His characteristic chords “are all related to a key centre, to which they yearn”. Remove the key centre and they are meaningless. The author is a little unjust to Grieg, a composer whom it is now fashionable to patronize, but whose position as one of the subtlest song-writers is due for wider recognition. His setting of Bjørnson's poem ‘The Princess’ can certainly not be so brusquely set aside in favour of Delius's.

Professor Hutchings is rightly at pains to demolish the legend of the “pathetic” Delius, doubtless derived from exclusive familiarity with the single physical calamity of his last years (like the notion of Beethoven as a deaf tiger with no manners or sense of personal hygiene). He lived most of his life in the easiest circumstances. The hardships of his youth have been exaggerated (his parents were far from unmusical and only differed from him in thinking music an unsuitable career for a Yorkshire gentleman), and, if his relatively late development is taken into account, he achieved public success earlier than many artists. Some illuminating and just reviews of his first London concert in 1899 are quoted. One sentence in particular stands out: “Mr. Delius's peculiar gift is the welding of apparently irreconcilable atoms into an exquisitely simple whole”. This gift still remains a matter for astonishment: more emphasis might have been laid on the facility with which Delius absorbs melodic fragments of the most varying type, some of them positively banal, from English folksong to awkward fragments of instrumental figuration, without his style suffering any apparent indigestion. So inextricably is the folksong ‘I Ola Dalen’ fused with the texture of ‘On Hearing the First Cuckoo in Spring’ that anyone might be forgiven for mistaking where it begins and ends, and Professor Hutchings might have made this clearer by keying the musical example more closely to the text (p. 85). We may not agree with all his judgments of individual works (particularly his coolness towards ‘Appalachia’ and the first ‘Dance Rhapsody’), but he is nearly always stimulating, especially on the choral works and the concertos. But is he right in regarding Delius primarily as a choral composer, one who “seemed to think in terms of song even when writing



for instruments"? The undeniable fact that it would be unthinkable to perform his vocal works on the orchestra alone is not a proof that he wrote well for the voice, but that he sometimes used vocal tone as an essential part of the texture. William McNaught (quoted here) surely touched the root of the matter when he wrote:

His orchestral and harmonic imagination were one, and from their fusion sprang the very terms of his musical language. It was not a language that lent itself to the articulate phrasology and designs of symphonic music; nor did it promote rhythmic invention as ordinarily understood; and in the setting of words it tended to deny the activities of speech.

Professor Hutchings hits many a critical nail hard on the head, but he sometimes misses his aim and leaves a gaping hole in the wall. The 'Mass of Life', we are told, does not stand "head and shoulders above the rest of Delius's music as the St. Matthew Passion or the Mass in B minor stand apart from other works we know by Bach, or as 'Messiah' does from other Handelian oratorios". Does Professor Hutchings seriously deny that Handel's other oratorios, the St. John Passion and the church cantatas belong to the same order of genius as the works he mentions? Is Elgar's cello Concerto "more classical and less rhapsodic than his violin Concerto"? The statement that "since Nietzsche turned to 'Carmen' after disappointment in Wagner we need not bother about his musical tastes" is an insult to Nietzsche, Bizet and the intelligence of the reader (nor would it have satisfied Delius, who loved 'Carmen', though that is beside the point). Nietzsche's musical criticism, though literary and subjective, is by no means so "worthless" as Professor Hutchings and others would have us believe.

Certain of Professor Hutchings's remarks on the nature of opera show an insensitiveness to poetry and drama so extreme as to defeat his own ends. He says of 'A Village Romeo and Juliet':

Such a beautiful ending is possible in opera; music without words can suggest and express; words without music in such a place can hardly do more than describe, and in the precision and realism of description lies the danger of crudity and bathos. The music can fade to rest; words merely come to an end.

This is on a par with the utterance of those literary persons who regard music as a confusing and inexplicit noise. Writing down the dramatic element in opera does not raise the stature of 'A Village Romeo and Juliet': it is only another version of the argument "That animal is a brown cow, therefore all cows are brown". Fortunately there is no need for this. The work is a fine example of that rare class to which Wagner's later stage works belong (Professor Hutchings significantly and not unreasonably claims that we can enjoy 'Tristan' to the full with our backs to the stage). It is in fact what Cecil Gray well called it, "a symphonic poem with the implicit programme made explicit upon the stage". Professor Hutchings writes: "If we listen as keen Delians, the violin Concerto will not disappoint us; if we seek a concerto, we shall carp". Substitute "opera" for "concerto" and the same is true of 'A Village Romeo and Juliet': a composer who, as the author admits in a later chapter, "had not a trace of Mozart's psychological versatility in catching character, mood or situation [and] even in scene-painting was equalled by the Italian *verismo* composers" can certainly not be ranked among the supreme masters of opera.

Professor Hutchings is far from considerate to his readers. He supplies a meagre bibliography with no dates and no mention of the honoured name of Eric Fenby, and a catalogue of works that is incomplete and full of minor errors and confusions. The three Preludes and five pieces for piano do not appear; the list of songs has several omissions and some confusing misprints; the words of 'Autumn' are attributed to Holstein in the text and Jacobsen in the appendix; the poem of 'Irmelin' is once fathered on Shelley (p. 193); Bjørnson's name is consistently spelt with the wrong ending. True, the text reveals that the omissions are due to careless compilation rather than ignorance, but the reader has to wade through the book to discover this. For there is no index. This inexcusable lapse surely merits some punishment on the Mikado scale: one day perhaps Professor Hutchings may be called upon for a piece of research involving the use of dozens of books in dozens of languages and never an index between them.

This notice may seem to contain a long list of complaints. But Professor Hutchings is one of those writers who will not be dismissed in general terms; he asks the reader to agree or disagree and not to count the cost. He issues challenges, raises problems beyond the narrower confines of music and makes the reader bound in his chair. This is an excellent thing; but we may sometimes wish that he had remembered that musical literature, like opera, is a composite art and demands something more than an understanding of the issues under discussion. In these pages at least a reviewer is pledged to consider letters as well as music.

W. D.

*Messiah*. By Julian Herbage. ('The World of Music' series.) pp. 72. (Parrish, London, 1948.) 6s.

Handel's 'Messiah' is probably the best-known and most frequently performed major work of any of the compositions by the classical composers, and in the English-speaking world it certainly has a popularity second to none. It is not surprising, therefore, that in spite of the enormous literature on the subject, Handelians in particular and the music-loving public generally, will always welcome new attempts to tell the story of this masterpiece and something about its creator. This book brings together in a connected narrative what is generally well known about the subject, supplemented with some opinions and conclusions of the author's own.

Following a brief outline of the events that led up to the composition of 'Messiah', Mr. Herbage discusses the work itself and the singers who took part in the early performances in Dublin and London, especially those given at the Foundling Hospital. The succeeding chapters are entitled "As Handel wrote it", "The Concert of Antient Music", "Through the Eyes of Mozart", "The Festival of the People" and "The Frosted Spectacles of Ebenezer Prout". The book is attractively got up, with many illustrations, some of which are not generally familiar, and it contains a good deal of interesting matter written in a pleasing and readable style. The whole idea is excellent, but the same cannot be said of the way in which the work has been prepared and carried out. Numerous errors of one kind or another prevent it from being a very reliable and acceptable presentation of the facts.

Large-scale works on any subject that are bound to get in to the hands of the specially informed reader will be subjected to the criticism of those whose judgment can be more or less readily accepted, and who are able to contradict any mis-statements. But books like that under review, issued at popular prices and consequently making a wide appeal, should be as accurate as possible, and some attempt should be made by those concerned to check material taken over from other sources. Authors of historical and biographical works can hardly be expected to avoid making some mistakes, and coming to wrong conclusions when the facts are obscure, but there can be little room for criticism if a writer has worked with due care and added something of importance to the available knowledge of the subject concerned. It is too much to expect that a book of this size should contain a bibliography, but as this one appears to be based largely on previously published works and shows little evidence of original research, a brief general acknowledgment of the author's indebtedness to others might have been given. In some particulars Mr. Herbage does not appear to be familiar with what has been well known for a good many years.

Before more debatable questions are dealt with, it must be pointed out, at the risk of being considered churlish or ungenerous, that there are quite a number of inexcusable mistakes in the references, in some of the quoted passages and in the captions to the illustrations. A particularly regrettable error occurs on the frontispiece, the excellently reproduced Gopsall portrait, the date of which is wrongly given as 1750. The original picture represents Handel in his seventy-second year and is understood to be dated 1756. There are also a number of errors in the text of the narrative, some of which have been taken over from other writers and some committed by Mr. Herbage himself.

In dealing with the production of 'Rinaldo' in 1711 he gives the impression that the year was 1710, and in the reference to Addison and Steele's attacks on earlier attempts at Italian opera it might have been made clear that 'Rinaldo' came in for one of Addison's most caustic comments. Mr. Herbage doubtless knows these facts, but has written them up badly. Again, he speaks as if Handel, with the patronage of the king and backed by the nobility, had launched the Royal Academy of Music. As a matter of fact he was engaged as principal composer and was not even one of the directors. The popular story of his bankruptcy was long ago discredited by Barclay Squire and others. The illustration of the newspaper announcement of the first performance of 'Messiah' in London is wrongly dated, as will be apparent to any one on looking at the notice carefully, with the facts in mind. It is stated that this illustration is reproduced by permission of Lt.-Col. Gerald Coke; as a matter of fact it appeared earlier in Sir Newman Flower's life of Handel and was originally taken from 'The London Daily Post' of March 19th 1743, in the British Museum. 'Messiah' was not preceded by eight performances of 'Samson' in 1743, but by seven of 'Samson' and one of 'L'Allegro ed il Penseroso' with additions, and Dryden's 'Ode on St. Cæcilia's Day', although eight is the number usually given by Handel's biographers. There is little reason for stating that the standing figure in the print of "Handel rehearsing an Oratorio" is meant to be that of the composer, who is more likely the figure seated at the harpsichord,

where we should expect him to be, with all the singers looking in his direction.

One would like to know Mr. Herbage's authority for saying that after 'Messiah' was again, apparently, unsuccessful in 1745, Handel

struck it ruthlessly from his oratorio repertoire . . . embittered by its failure. . . . But 'Messiah' still lived in Handel's heart. He waited for the opportunity . . . to revive the work once more. The opportunity arrived—in the person of a brilliantly handsome, brilliantly accomplished young Italian male contralto, Gaetano Guadagni. He arrived in 1748 with a troupe of Italian comic-opera singers which took the London opera public by storm. Handel was immensely struck with Guadagni, and also with Giulia Frasi, the soprano of the company. He took both singers under his tuition and decided to revive his two favourite oratorios, 'Samson' and 'Messiah'.

This passage is quoted at length as an example of how biography should not be written. It contains a certain amount of truth, some mis-statements and Mr. Herbage's own conclusions, all written up as if it were documented history. Frasi had been singing in London for some five years before Guadagni arrived, and Handel must have been quite familiar with her capabilities. It is a stretch of imagination to say that Handel's opportunity to revive 'Messiah' arrived in the person of Guadagni. There were other singers here for whom he could have adapted arias if necessary. In spite of various speculations on the question, the real reasons for the absence of 'Messiah' from Handel's repertory between 1745 and 1749 are not known, and actual details of Guadagni's association with the work are very few.

The story of Handel's connections with the Foundling Hospital was investigated and the facts recorded many years ago by F. G. Edwards, and the more recently published history of the Hospital underlines his statements. There should therefore be no excuse for saying that Handel was forthwith enrolled as one of the Governors following a Committee meeting at the Hospital in May 1749, when Handel offered a performance of music the proceeds of which were to be devoted to the completion of the Chapel. The enrolment did not take place until a year later. The facts about Handel's gift of an organ to the Hospital and of its subsequent replacement by another a few years later rule out the engraving of 1773 which Mr. Herbage reproduces and describes as depicting Handel's organ. The Foundling Hospital performance given on May 3rd 1759 is mistakenly assigned to May 5th. The date of Handel's death was April 14th 1759, not Good Friday, April 13th. One other fact Mr. Herbage should be aware of: the first section of the Pastoral Symphony, "Pifa", has eleven bars, not twelve.

Any biographer of Handel is tempted to include the picturesque stories that are told about him; but it is quite time some of them were dropped completely or reduced to due proportions. They have persisted because they give sparkle to the picture of a rather heavy character who revealed little of his private life and personal opinions to his contemporaries. Considering that he lived in London for nearly fifty years and was a public figure in the world of amusement and society, it is surprising how little we know about Handel's everyday personal affairs other than what the newspaper notices and works themselves reveal. Mr. Herbage can hardly be especially blamed for including a number of the popular stories, although if one endeavours to trace some of them back to their original



sources, they appear to lack authenticity. The opening paragraph of the book welds together two separate stories recorded by Schœlcher and others.

The idea that Handel wrote 'Messiah' feverishly, in a mood of spiritual and artistic inspiration unique in his career, has been part of the stock-in-trade of many popular writers on the subject, and to explain it fully would take us into a discussion of Handel's religious faith, the evangelical movement in England, the development of choral singing in nonconformist circles, and other psychological and historical questions that cannot be dealt with here. It is true that 'Messiah' was written quickly—so were many of Handel's other works—and from what we can reasonably assume about his character and religious faith, we may conclude that the subject itself must have made a strong appeal to him; and it is pretty certain that in this instance his art and his emotions were in harmony. Beyond that it is not safe to go, even for the sake of intensifying the limelight thrown on the work or on the composer.

Mr. Herbage's connection with some recent performances is well known, and it is not surprising that he attempts to deal with the vexed question of an authoritative version in the chapter "As Handel wrote it". His contribution to the subject is of particular interest, although he does not come to any definite conclusion except to point out the importance of the Foundling Hospital manuscripts in this connection. Probably no complete and unqualified answer to the question can be given, but there is still room for further research in spite of all that has been done up to the present.

Although the circumstances under which the 'Songs in Messiah' were first published are not clear, it is just guesswork to say that "Handel never encouraged the publication of his 'Messiah' music".

One more brush with the author before concluding. It is hardly correct to suggest, with the help of a quotation from Burney, that Handel's music scarcely survived the composer's death by more than twenty years. It is true that the Foundling Hospital annual performances of 'Messiah' ceased in 1777, but this oratorio and other works, especially 'Acis and Galatea', continued to be popular throughout the eighteenth century, as is witnessed by newspaper notices, various editions of the books of the words, the large scores of Randall and others from 1767 onwards, and the popular Harrison editions at a few shillings each which were issued before the Handel Commemoration of 1784.

The information in the final chapters of the book, which deal with 'Messiah' and the performances and arrangements of it down to the present day, has not been brought together before in such a handy form and is a most welcome addition to the literature on the subject; but here again there are some details that need correction.

The present long review of a comparatively short book may appear to be unduly severe, but the subject is of interest to a great many people, and if Handelianists are to obtain a truer portrait of the composer than they have hitherto had, and are to understand his work more thoroughly than before, contributions to the subject must be accurate in detail and justified by original research on sound historical lines. Although it is impossible to give unqualified approval to Mr. Herbage's book, it is, nevertheless, an interesting addition to the other pocket works and articles



on 'Messiah' by Macfarren, Cusins, Crowdy, Culwick, Allanson Benson and many others, the list of which will continue to grow as long as the oratorio is performed.

W. C. S.

*Music and Poetry of the English Renaissance.* By Bruce Pattison. pp. 220. (Methuen, London, 1948.) 18s.

This is within limits a valuable book. Valuable because written from a combined knowledge of Elizabethan music and poetry rare in a single author; limited because the author's knowledge of the music, though sufficient to enforce his main thesis that the two were more than ordinarily inter-related, seems inferior to his knowledge of the poetry.

His first chapter demonstrates, what has not escaped notice, that the Elizabethans were exceptionally interested in music. The demonstration is based on full quotations from contemporary sources, which is by far the best and by no means the invariable way of establishing our ancestors' opinions. Though most of the quotations are familiar to the specialist, they will not be so to the general reader, who will learn how necessary a part music formed of a gentleman's education, how polite convention prevented him from admitting to an over-serious preoccupation with it, how amateurs and professionals, highbrows and lowbrows were as distinct as at present, though not divided by the same excessive distances, how folk art was still a vital force, and much else of value and importance.

Then comes one of those brief chapters of historical background on which so many authors feel obliged to venture and from which so few have the consummate skill and encyclopedic knowledge to emerge triumphant. "The modern lyric owes its inception to the troubadours": there (p. 29) speaks the literary historian with, one feels, authority. "The music was, of course, entirely monodic, harmony not yet being perfected, but the melody, composed according to the current metrical rules, was doubled on a *vielle*, an ancestor of the violin": five genuine problems of musical history<sup>1</sup> bristle unsuspected beneath that one innocent "of course"!

We now broach some really enlightening observations concerning the partnership of poets and musicians in general, and of Elizabethan poets and musicians in particular: only to relapse once more into the Middle Ages. As soon, however, as the Renaissance is regained, we are rewarded by much scholarly, detailed and valuable information on this fascinating question. My queries here are but few and trifling: was the interlude exclusively "perfected in the circle of Sir Thomas More and in the household of Archbishop Morton", as seems to be implied on p. 51? Would it not be wise, now that the difference between a viol and a violin is becoming generally known (Mr. Pattison knows it, though in calling a treble viol and a bass viol "a viol and a viol da gamba" he betrays ignorance of the fact that every size of viol, and not only the

<sup>1</sup> Whether troubadour melody was never given harmony in performance; whether medieval harmony, e.g. of the school of Notre-Dame, could never be called perfected in its own kind; whether troubadour melody is necessarily governed by the rhythmic modes; whether a *vielle* would accompany the voice unisonally, heterophonically or independently; whether the *vielle* should be called an ancestor of the violin.

bass viol, is a viola da gamba), to superannuate the description of four viol parts as "string quartet accompaniment"? Is the statement (p. 68) that Byrd "virtually inaugurated English music publishing" altogether fair to Wynkyn de Worde, Pynson, Grafton, Seres, Day and the many other extremely active publishers and printers between Higden's 'Polychronicon' of 1495 and the "letters-patents to Thomas Tallis and William Birde" (in that order, by the way) of 1575?

Byrd's musical debt to the elder Ferrabosco is very interestingly brought out (p. 69). John Cooper's name had diverse spellings, but either that or Giovanni Coperario is preferable to "John Coprario". By "the earliest dances seem to have been round dances" (p. 81) is presumably meant the earliest known medieval dances, in which form the statement may be debatable but is not absurd.

Absurdity does, however, overtake us on p. 82:

The kind of musical structure implied by this general influence on poetic metres was song-form, the kind we know in folk-song and in the simpler *lieder* of modern composers, in which the musical phrase corresponds to the line of verse and the tune to the stanza. The relationship between the two arts would have been quite different if a variety of musical forms had been developed. But song-form was virtually the only musical form consciously realized before the seventeenth century. Poems were set line by line, the whole tune corresponding with the stanza. . . . however independent the harmonized voices were felt to be, one of the parts had to be composed first and the others adapted to it, and this basic song melody provided the framework on which the whole composition was built. Church music took a liturgical melody, phrase by phrase, often treating it very freely, and weaving counterpoint around it. Except for the end of the liturgical *canto fermo*, there was no reason why the flow of polyphonic sound should ever stop: listeners must sometimes have feared it never would. In the fifteenth century rhythmical tunes, like 'Westron Winde' and 'L'homme armé' were frequently used instead of plainsong, in an effort to give more point to the succession of contrapuntal episodes built on the phrases of the song melody. Secular music kept closer to the rhythmical melodies round which it was composed, although it, too, often aimed at an impressive flow of sound, and the words were lost in melismatic ornament and contrapuntal ingenuity. Still it was only the basic song melody that gave the music any shape. . . .

If song-form was virtually the only musical form up to the seventeenth century, the only real principle of development was the fugal one.

Which of the vast and honourable company slighted by this last *jeu d'esprit* turned, I wonder, the most sourly in his grave? Pérotin, at the second aspersion? Or Palestrina, at the first? The whole chapter seems borrowed, and unfelicitously borrowed into the bargain. No reputable musicologist, for example, would now endorse the hoary jibe: "florid counterpoint in which the song melody was ornamented with melismatic runs in some or all the voices was a medieval barbarism" (p. 84).

The ensuing discussion of the madrigal is far sounder matter. This is music, as well as poetry, which the author clearly knows and loves. We like him the better for his pardonable exaggeration: "as complex a composition as the time knew how to create" (p. 99); and it is a real contribution to insist (p. 107) that

despite the independence of the voices, there is a sort of basic regularity behind madrigals. The Elizabethans clearly realized the difference between metre and rhythm. In poetry there is a regular pattern that continues in the mind throughout the reading—the metre; but this implicit pattern is not always evident in the actual sound of the verse, which gains its interest from innumerable tiny variations from the fixed metre. The metre is subconscious most of the time, once the poet has set the mind ticking the right pattern; the rhythm is the tune counterpointed on the

subconscious pattern by the natural stresses and quantities of the words. The madrigal, too, has metre behind its rhythmic fluidity. To bar madrigals regularly would be a good way of representing it if one could rid the mind of inevitable overt stress at the beginning of each bar.

The air (ayre) is also sensibly discussed, with proper emphasis on its influential position midway between highbrow and lowbrow music. Two views as to its origins contend for supremacy, however: that it "lingered" (p. 120) from an early Renaissance tradition; and that it was "created" (p. 113) at the end of the sixteenth century. Both can be defended, in rather different senses; but a very practical convention is growing up, and should be observed, of using the Elizabethan spelling "ayre" to distinguish the special form of Dowland, Campion and their school from the age-long tradition of accompanied monodic song.

The discussion of Campion's share in the ayre's development is very good indeed and benefits conspicuously from the author's detailed grasp of Jacobean lyric forms. The "obvious defects" attributed (p. 117) to the lute might, it is true, be rendered less obvious by a crack lutenist, who might also prove its solo literature less inferior to that of the virginals than is here suggested. I have, again, never been able to agree that halving the time-values renders music examples of this period less misleading to the modern reader, but I am aware that good authorities take an opposite view.

The tables are now turned, and the influence of the music on the poetry itself is examined, very helpfully in the main, though infelicities continue to occur. The fallacy that "*crescendo* and *diminuendo* did not really enter musical conceptions until the late eighteenth century" is by now quite *vieux jeu*; so is the belief that "instrumental music, on the whole, merely reproduced what had been written for voices" (pp. 157, 191). The Pavan, not "the measures", was the successor to the obsolescent *basse danse* (p. 181). There may be "great diversity in the 'ditties' set to pavans" (p. 182), but by the end of the sixteenth century the normal though not invariable rule was no ditty at all. Our author goes one better than Morley in claiming that "the pavan was always followed by the galliard", but accepts him too literally in assuming that it was necessarily "composed on the same theme" (p. 183). Morley's actual words (omitted from Mr. Pattison's citation) are: "after every pavan we usually set a galliard (that is, a kind of musicke made out of the other)"; the date of his book being 1597. The development, subsequent to that date, of the pavan, without attendant galliard, as a purely musical form apart from dancing is not here alluded to. The volta might, at a stretch, be described as "exceedingly violent", but certainly not the coranto (p. 187). The variation form was not "discovered" (p. 192) by the English virginalists, in whose hands it was scarcely "still very primitive", though it certainly "promised great future possibilities".

These are the errors of a sincere explorer a little too dependent on book knowledge and not quite enough on musical experience. (It is something to borrow one's errors from Morley—though Mr. Pattison's borrowings for good and ill do not end there.) It is on the musical consequences of such fascinating literary technicalities as the increasing metrical and rhythmic variety of the late sixteenth-century lyric, or the feminine endings and contrasted line-lengths of the Italianate madrigal,

that he has some original thinking to contribute. I very much hope that his amateurishness as a musicologist will not mislead those of us musicians who lack his professional competence as a student of literature into underestimating what he has to offer us from that relatively unfamiliar point of view.

R. D.

*The Technique and Spirit of Fugue: an Historical Study.* By George Oldroyd. pp. 220. (Oxford University Press, 1948.) 18s.

Although Dr. Kitson gave the student several fine short essays to help him to acquire fluency in examination fugue, no comprehensive book on fugue has appeared in English since Prout's twin 'Fugal Analysis' and 'Fugue', issued in 1891 and 1892. The reason is not clear outside teaching-institutions, where it is very well known. There are certain subjects on which teachers are by no means anxious to write, and on which examination candidates are expected to know the prejudices of the local examiner, by hearsay, *obiter scripta* or the advice of a coach. Dr. Oldroyd does not rush into print, but when he chooses to write, he deals thoroughly and persuasively with the topics which others avoid; three of these controversial matters are noted in the titles 'The Accompaniment of Plainchant', that under review and 'Six and Eight Part Counterpoint', now ready for publication.

Prout's excellent books were once regarded as provocative; in many places they still are so regarded, particularly where André Gédalge's 'La Fugue d'école' is revered. (In the Paris Conservatoire and the chief teaching-institutions of Latin countries, Gédalge is a prescribed text.) Dr. Oldroyd avoids provocative writing, but it is plain that he has made up his mind even more clearly than did Prout that Bach can be and should be the model for academic study. Many a reader will say: "Of course! Who else?", and though his question cannot be answered directly with other names than Bach's, let him be assured that fine and intelligent musicians still think it wise to divorce technique from spirit in fugue, just as formerly they divorced technique from period style in counterpoint. Dr. Oldroyd's very title is a quiet challenge, for his book is addressed primarily to the musician who must show his grasp of fugue by writing fugues. Fuxian counterpoint has been abolished in several places, but there is uncertainty as to what to put in its place. While the present reviewer agrees with those who would abolish *fugue d'école*, and is certain that Dr. Oldroyd's ground-plans, together with analysis of Bach's practice concerning points in those plans, are just what should be substituted, some space is required to defend the change.

Tovey admits that Gédalge

makes an excellent and honest case for the admittedly fictitious scholastic fugue as a discipline, but . . . demolishes it by gravely demonstrating that for a certain subject beginning with three adjacent notes the only correct answer is one of three identical notes. . . . The rules which make such a case difficult ought to be swept into limbo.

But does Gédalge thus demolish his case? The folly is not with rules that meet an awkward place for exception, but with anybody so unmusical as to choose such a fugue subject. Moreover, a discipline need not necessarily be condemned for its immediate ugliness if it produces ultimate grace; a pianist may meet a technical *impasse* for which the



best remedy is the ugliest exercise in Philipp. Accept a discipline as such, and teachers are right in echoing Miss Murdstone: "Either David knows the answer, or he does not."

The authorship of the privately printed and anonymous 'Notes on Fugue' issued at Cambridge in 1941 is no secret; the booklet upholds Macfarren's opinion that Bach's fugues are dangerous examples to beginners; it does not say when apprenticeship ends and at what point the student should imitate the style and structure of any one Bach fugue.

The "48", to say nothing of the great organ fugues, have little in common with the orthodox *fugue d'école*, but the academic fugue has a very honourable ancestry in the church fugues of Mozart and his Italian models, and it is far the best model for the beginner.

Note that the academic fugue is spoken of as being of a *different* ancestry from the multifarious Bach structures; it is "orthodox", but since when? Before or after that work of Bach which makes other contributions to the art of fugue look, if not exactly drops in a bucket, then at least drops in a well-filled cup? Are we to believe that Mozart *chose* to follow in a "different tradition" from that of Bach? If so, Mozart died with tremendous disappointment in his fugal studies. Could any of his contemporaries have written "Quam olim Abrahæ" or the Fugue in C minor, or have received the well-known admiration of the old man at St. Thomas's, Leipzig? To suppose that he upheld a fugal tradition of rival value to Bach's is to air a prejudice of which Mozart, who made string arrangements of five fugues from the first book of the "48", was quite unaware.

Is not the alternative "tradition" merely the total of essays by composers who demonstrated the *technique of fugue* because only one composer has, so far, been able to write *fugues* of such diverse character that some of them are enjoyed by folk hardly able to make critical recognition of the structural differences between one fugue and another? The diversity of Beethoven's sonatas is not greater than that of Bach's fugues, but fortunately the mere carpentry and joinery of fugue, if well turned, is beautiful as in no other form, just as are fragments of vaulting, buttress or arcading in certain period styles. This beauty alone is found in the worked examples of such pundits as Cherubini. Even so, Cherubini and Gédalge must have given Bach as deep a study as did Prout and Kitson. The mistake of the French discipline lay in teaching *fugue* instead of *fugues*; the strength of Dr. Oldroyd's teaching, to the apprentice preparing for the baccalaureate at most universities, lies in his selection of the more simple, episodic, symmetrical Bach models, not the great cumulative ones which display the devices; for how on earth can a student display those devices with deep musicianship in the course of a fugue to be written in three hours?

So one looks in vain for elaborate instructions on inversion and augmentation. A glance at the two fugues (Book I of the "48") in E $\flat$  major and minor will show which is the better model, and which the colossal feat of thought and poetry to be imitated only with three months, not three hours, for the exercise. The E $\flat$  major fugue is almost ternary; it is a study in the art of euphony and episode; symmetry and homogeneity come from the fact that one episode is formed from interchange of parts in another, and that most of the episodic matter is contained in



the codetta. ("Oh, you mustn't write codettas; Dr. So-and-so doesn't like them!") The "Plan 1" and "Plan 2" suggested by Dr. Oldroyd should produce just this kind of fugue, and there are quotations from dozens of such fugues to guide the student. As for the great E $\flat$  minor fugue, its episodes "are mere undifferentiated breathing-spaces between the ten stretti" (Tovey) and it is "occupied entirely with its subject, direct and inverted, partially and wholly augmented, and combined in various stretti". Cherubini, with his Eight Points, and Gédalge after him, being concerned with fugue and not fugues, expected an ordinary apprentice practitioner of music to combine the resources of these two fugues in any exercise, whether the subject were of the one type or the other.

So much space has been taken in discussing the main departure of the book that there must be scant mention of its details. Enough to say that the most awkward stages in teaching are those to which Dr. Oldroyd gives most time; he explains, with clarity and infinite patience, such a matter as the question of real and tonal answers, on which even a fine teacher like Bairstow leaves us with such unconvincing words as the following:

When either is possible, the tonal answer is more satisfactory because it presents variety, and in some curious way does seem to give an "answer" to the question asked by the subject.

How many teachers have told us that Bach "showed no consistency", or that he "almost as often used the one as the other"? Dr. Oldroyd is persistent and persuasive where others have funk'd or scamped; he shows the transition from mode to key in fugal expositions by Tallis, Byrd, Purcell and several others; he makes it clear that Bach had no antiquarian love of modal procedures, but that a tonal answer could maintain key as it formerly maintained mode; the maintenance of tonic or dominant tonality, as far into an answer as required, has the same purpose as Bach's persistent "extension" or codetta development; it avoids the fidgety and ugly switchback of keys found in much *fugue d'école* before exposition is finished. Mozart parodies it in 'Ein musikalischer Spass'; it makes the first really wanted modulation sound ineffective. With Oldroyd the classic puzzles, such as the "Little G minor" organ fugue, are seen to be consistent, not fortuitous, in their choice of answer.

The book should be a godsend to students. It is well produced and avoids that professional "swank" of multi-lingual footnotes, which one has just encountered in a book supposed to be an English translation; the same book uses six clefs for the plainest of plagal cadences—supposedly to prove that the author has seen some autograph Palestrina. The sheer modesty of Dr. Oldroyd's book is welcome.

A. H.

*Foundations of Harmony and Composition.* By Leslie Orrey. pp. 137. (Pitman, London, 1948.) 12s. 6d.

For at least a thousand years there has been a steady production of books which have set out to explain the practice of music and musicians. They have ranged from the frequent obscurity of dark-age and medieval writings, through some engagingly readable tarradiddles, to the vast

collection of treatises which follow the method of Fux and Rameau and set out to reduce the practice of composers to some sort of understandable system.

Given time, an analytical mind and intense powers of concentration, any student should be able to provide himself with a complete knowledge of what is effective in the combination of notes both vertically and horizontally. A few composers are reputed to have done this; the majority depend upon the work of theorists for the raw materials of their craft.

A few generations ago the student was almost certain to use a treatise that went into details of chordal structure and progression with terrifying detail. Music *qua* music apparently did not enter into the question. This century has given us a glut of text-books on harmony and counterpoint, varying from those of dismal precision to those that ride curious hobby-horses.

Mr. Leslie Orrey disarms one at the outset, and several times during the course of reading his book, by his frank admission that many things of importance are treated sketchily, and by constantly referring the student to other authorities for the explanation of some point that he rightly insists upon. He states that his 'Foundations of Harmony and Composition' is not a self-educator and, although much of the best part of the book is addressed equally to the general music-lover, stresses that the student should not attempt to master the contents of the treatise without the aid of a teacher.

The volume is divided into two parts: ten chapters and thirty-six lessons; perhaps befogging the general reader with the necessity of dodging about to the latter part of the book when studying the opening ten chapters, which make up rather more than a third of the 137 pages.

The thirty-six lessons are devoted to the explanation of rules, and to exercises in such rules. Mr. Orrey's approach is often original and sometimes most illuminating and pithy. The harmonic idiom under examination is the conventional one that ended with the nineteenth century.

The chief value of the book is to be found in the first ten chapters, where many points dealing with the application of "text-book harmony" to various media, style and extra-technical matters are discussed. There are some excellent asides, such as: "Fugue is, properly speaking, not a *form* but a *method* or *technique*".

Many teachers who diligently plough their way, dragging bewildered students with them, through the dreary wastes "up to the Domt. 7th", will find much provoking refreshment in Mr. Orrey's book.

W. G.

*Tests of Musical Ability and Appreciation.* By Herbert Wing, B.Sc., M.A., Ph.D. pp. 88. ('The British Journal of Psychology', Monograph Supplements, XXVII.) (Cambridge University Press, 1948.) 8s. 6d.

Dr. Wing's monograph, described in its sub-title as 'An Investigation into the Measurement, Distribution and Development of Musical Capacity', is undoubtedly the most important single contribution yet made to this branch of research. The significance of Dr. Wing's experimental work, which covers many years of patient and painstaking investigation, has long been recognized, and additional authority is given to this

particular expression of it by the acknowledged assistance of such collaborators as Sir Cyril Burt, Professors Hamley, Flugel, Pear and Rex Knight, the late Dr. C. S. Myers, Drs. Lowery, Vernon and Geoffrey Shaw, and Mr. Cyril Winn. The bibliography of one hundred and seventy-two books and papers, to which reference, sometimes frequent and detailed, is made in the monograph, includes all the important relevant contributions so far made. The work is, therefore, an authoritative one.

In the first of the monograph's twelve chapters the general aims of the investigation are stated, and the essential terms are defined. "Musical ability" is defined in its broader sense as including ability to pass certain aural tests in musical media, speed in learning to play an instrument and "the ability to carry out such musical activities as composing". "Musical appreciation" is defined as "the power to recognize and evaluate artistic merit in music", the judgment of experts as to what is "good" or "bad" in music being accepted as a valid criterion. The two abilities or groups of abilities implied are comprehended in the general term "musical capacity". This preliminary statement of the meaning of the terms as the author intended to employ them was necessary, as "musical ability" is a term frequently used to mean native aptitude for musical training and "musical capacity" for acquired musicianship.

Investigations which involve tests of musical ability have, in general, fallen into two broad classes. Those of a more specifically academic interest have tackled the problem whether there is or is not an inborn "talent" for music, and, if there is, the extent to which its nature can be determined and its presence relatively assessed. Others have assumed that a variable aptitude for musical training must express itself in a number of ways capable of assessment, and have proceeded to elaborate tests for those relevant capacities which, in the opinion of each such investigator, seemed on empirical grounds to be most essential. Dr. Wing's monograph "to a large extent . . . rests on the assumption that there is a special mental capacity to deal with musical material, which . . . may, in part, be innate". The aim of the investigation was the development and standardization of a series of tests, satisfactory to musician and psychologist, for the assessment of this assumed capacity, to discover by their use the mental processes involved, the distribution of the capacity, its development with age, its response to environmental factors and their effectiveness as a means of selecting children most suitable for training on a musical instrument and for a musical profession. It is important to observe, before proceeding to the tests themselves, that the primary object of the investigation was not that of the nature or existence of an assumed musical talent; musical capacity, natural or nurtured, simple or complex, including "ability" as defined and the power to recognize musical goodness, was assumed, and the problem was to devise the most satisfactory and practical means of measuring it.

In order that the tests shall be satisfactory to musicians, musically interesting to those tested and musically comprehensive, Dr. Wing begins with an exhaustive and critical analysis of the tests and examinations used by musicians. From this analysis twenty separate items of musical experience are distinguished, of which eleven are "abilities", as

previously defined, and nine involve judgment. A similar critical analysis of the tests used by psychologists follows, to ensure that the tests shall satisfy the statistical criteria of reliability and intercorrelation, and to establish the proposition that no previous tests completely satisfy both the musical and psychological conditions demanded. Chapters ii to v are devoted to this preliminary phase of the investigation.

It is possible to make only brief but appreciative reference to the vast labour of the gradual development of the tests from the preliminary battery of twenty-one, which was extended to twenty-six, to the final short standardized series of seven, which Dr. Wing offers as satisfying all the essential criteria. Eleven such criteria are proposed: the tests should be acceptable to musicians, not unduly influenced by training or opportunity, applicable to subjects of widely differing capacity, sufficiently comprehensive of the general field of musical experience, statistically reliable, suitable for repeated applications without great loss of efficiency, productive of a score referable to a standardized scale, economical in the time required for their application, capable of significant correlation with an external criterion, of practical use in musical education and simple to apply.

The "short series" of seven "standardized tests of musical intelligence" which, after exhaustive experiment, are offered as satisfying these exacting conditions include three tests of ability and four of judgment.

In Test 1, that of Chord Analysis, twenty items, consisting either of a single note or a chord, are played on a gramophone record, and the subject has to detect in each case the number of notes played. In Test 2, Pitch Change, there are thirty items, in each of which two chords are played. Sometimes one note is changed in the second chord. The subject is asked to state whether he thinks the two chords to be the same or, if not, whether the changed note moves up or down. In Test 3, on Memory, thirty tunes, varying in length from three to ten notes, are each played twice, with the possible alteration of one note in the second playing. The subject has to state which note, if any, has been changed, describing such note as the first, second, third, &c., in the tune.

In each of the four tests on judgment there are twenty items, each, as in all the tests, played on records. Test 4 asks for the better rhythmic accent in two performances of the same piece. Test 5 requires the judgment of the more appropriate of two harmonizations of the same melody. Test 6 applies the same process to two ways of varying the loudness of a melody, and Test 7 to two methods of phrasing the same piece of music.

To attempt any serious armchair criticism of tests so scientifically devised would be as unwise as it would be ungracious. For the guidance of those likely to use the tests, however, and for that of future experimentalists in this field, some indication of what exactly the tests do and do not measure seems desirable. The tests do not profess to assess or to discover a specifically innate musical ability, in the sense of an inborn, undeveloped aptitude for musical training, such as might be evinced by an infant. The tests are group tests, not intended to be generally applied to children of less than eight years of age; they contain items which "would tax the powers of an accomplished musician", in order to cover as wide a range as possible, and "a battery which is comprehensive

in its power to assess subjects of widely different capacity is not efficient for testing young children". Moreover, the use of teachers' estimates as a criterion of validity assumes that the subjects tested have already shown sufficient aptitude to make possible an estimate of sufficient reliability to justify its use as an external reference. What the tests do measure, therefore, is an already developing or an already developed musical capacity.

That the short series of seven tests does successfully measure this developing capacity is suggested by the significant agreement between the results of the comprehensive and the short batteries of tests. The present writer, however, has expressed elsewhere,<sup>1</sup> when commenting on an earlier of Dr. Wing's publications, some doubt as to the desirability of omitting from the short battery those tests which do not tend to show reasonable correlation with the total for the whole battery. In the earlier paper<sup>2</sup> Dr. Wing wrote, for example, "only one test dealing primarily with the appreciation of rhythm was included, since that type of process has a comparatively weak association with general musical ability". The independence of any such ability seems, in the writer's view, all the greater reason for its inclusion in a battery of tests, rather than a reason for its exclusion. Dr. Wing's reply to this criticism, contained in a footnote to p. 44, is:

It has been advanced in friendly criticism that this means that the tests are selected so that they will demonstrate a general factor. However, the point mentioned was used as a guide, not as a rigid principle. My own attitude is that I had already shown that a general factor existed in a wide variety of tests, and that the process tended to eliminate some tests which contained little of the general factor, and were therefore unlikely to assess musical ability efficiently.

The validity of this argument depends, surely, on whether the ability excluded is one which musicians would regard as important or not. Dr. Wing himself writes: "It is not desirable that it [*i.e.* a test] should correlate too highly with other tests, for in that case it would be adding little to the information received." And again: "A test might be aimed at assessing an ability considered desirable on general musical grounds [*e.g.* memory for "time-patterns"], and yet might not correlate very well with the total battery because it is dealing with some capacity which is more or less independent of the general factor."

It is difficult to reconcile these two principles of selection. As, however, a preferential judgment implies a preliminary perception of difference, and, in this kind of judgment, the ability to differentiate between pattern and distortion, it seems reasonable to assume that the inclusion of one rhythm-test, though restricted to variation in rhythmic accent, is in this instance quite adequate, and to accept Dr. Wing's conclusion "that no vital test is missing from the short series". J. M.

*Westminster Retrospect: a Memoir of Sir Richard Terry.* By Hilda Andrews. pp. 186. (Oxford University Press, 1948.) 12s. 6d.

It is possible both to respect and to deplore the discretion with which Miss Hilda Andrews has treated the distinguished subject of her memoir.

<sup>1</sup> J. Mainwaring, 'The Assessment of Musical Ability'. *Brit. Journ. Educ. Psych.*, XVII (1947), 83.

<sup>2</sup> H. D. Wing, 'A Factorial Study of Musical Tests'. *Brit. J. Psych.*, XXX, 347.



She has painted, in these interesting and well-written pages, in spite of a realistic touch here and there, an official portrait more suitable for Burlington House than for the independent art gallery. I do not for a moment suggest that Miss Andrews has put down what she knows not to be true, but rather that she has neglected important sources of information which would have rendered her book both more accurate and more just as a record of Terry, his achievements and his shortcomings. I find, for example, no mention in the book of Father Driscoll, S.J., who lent some members of his choir for the first performance of the Vaughan Williams Mass at Westminster Cathedral in 1923, and whose genius as a choir-trainer was hardly less than that of Terry himself. Some members of this choir, I am credibly informed, appear in the picture facing p. 134, although the caption makes no allusion to the fact. This is not, perhaps, a matter of the highest importance, but it is symptomatic of the way in which, all through the book, Terry's figure is placed continually in the limelight, while those who should have shared it, without diminishing his glory, are only briefly mentioned, if at all. I do not find in these pages the names of Mr. Collis or Father Runsell, two most loyal helpers who saw Terry through many difficulties. And some allusion, at least, should have been made to the fine pioneer work done by Barclay at the London Oratory, Sewell and H. B. Collins at the Birmingham Oratory and Driscoll at Wimbledon.

Miss Andrews has reproduced several warm-hearted testimonials from Terry's choirboys and men, which give some excellent first-hand information about his methods but, without intending to, also reveal his defects. A continental choirmaster had sent Terry some music which he asked should be learned for a suggested tour abroad. Monsignor Lawrence Hull, a one-time adult member of the choir, tells us

the letter was read to the boys, who all chuckled in genuine amusement at the idea of having to "learn" any music. They were used to singing-practices in plenty, but never for learning notes.

That Terry's choristers were expert sight-readers is not in doubt, but one cannot agree that it was wise to rush through a quantity of unfamiliar music without any rehearsal at all, as they so often did.

Terry's boys produced most beautiful tone, but so much at the expense of the words that "Amen" sounded like "aw-mair", and it has since been demonstrated that his method was not justified by its tonal effect, since the present choirmaster can produce good tone and good enunciation. Miss Andrews is also misleading about Terry and the organ. His Fellowship of the Royal College of Organists was not "a diploma gained in the dim past" but one granted *honoris causa* when he was famous; and though we are rightly told that Terry reckoned himself no organist at all, his "great gift for improvisation" implies a good deal more than the truth. Terry's ideas on the accompaniment of plainsong, set forth in his book on Catholic church music, came under fire, after his retirement from Westminster Cathedral, in a little pamphlet published by Dom Gregory Murray—whose name is absent from these pages—on 'Gregorian Rhythm'; and Terry never forgave the criticisms of his methods made in the course of this pamphlet. In his last years, when I saw him fairly frequently, his dislike of Solesmes had intensified and his comments on Miss Andrews's statement that "he arrived at a kind of

plainsong interpretation that, based on Solesmes, satisfied him" would have been vitriolic. I bought, on the dispersal of his library, his review copy of my book on the interpretation of plainsong, and in the margin he rebukes every favourable reference to Solesmes with such remarks as "bad tactics".

Miss Andrews's discretion and lack of information have already produced unfortunate results. The reviewer in 'The Times Literary Supplement', whom one expects to be accurate, after informing us that "in England Roman Catholic church music at its best was to be heard at the Carmelite Church under Meyer Lutz", when in fact this gentleman was never there but at St. George's Cathedral, Southwark, tells us that the Westminster clergy were bitterly jealous of Terry's world-wide reputation and that (shades of Maria Monk!) "intrigues were going on in Rome to get him turned out and his post given to an Italian"! To such a pass does Miss Andrews's discretion unwittingly bring us. The lofty remark, in this review, that after Terry's retirement "the musical world ceased to take any interest in Westminster Cathedral, but the memory of Terry is still an inspiration in the cathedrals and collegiate churches of the Establishment" should be qualified by the fact that not all musicians owe allegiance to "the Establishment" and that cathedral of the Catholic Church are primarily erected for the glory and worship of God and not as superior concert-halls. On this point we may allow the Roman clergy some cause for irritation, but it is only fair to say that many imaginative non-Catholic musicians have understood that the purpose of the Liturgy and its music is not only to give aesthetic pleasure.

When all has been said that could and should have been said, Terry stands out as a genius, a man capable of inspiring great devotion and great dislike, often in the same person. If the great human inspiration of his life, Cardinal Vaughan, had not been removed by death and replaced by an unmusical and unimaginative Cardinal and Administrator who nearly broke Terry's heart by starving his choir of funds and showing themselves, perhaps pardonably, incapable of understanding his difficult and various temperament, his life might have been much happier and even more fruitful. But in spite of the misunderstandings and shortcomings on both sides the magnitude of his achievement stands secure in the annals of musical and ecclesiastical history. Impatient, irascible, enthusiastic, humorous, all these he was, and finally lovable. He cared deeply for the rich treasures which the foresight of the Abbot of Downside and Cardinal Vaughan enabled him to reveal to the world and for which, as this book shows, the world was grateful. If no fitting tribute was paid to him when he left Westminster Cathedral, it is pleasant to record that the present and more enlightened administration are seeing to it that the great traditions Terry established shall not be allowed to die. A. R.

*The Encyclopedists as Critics of Music.* By Alfred Richard Oliver. pp. 227. (Columbia University Press, New York, 1947.) \$3.00.

This is a book that was badly needed, since the 'Encyclopédie' (1751 *et seq.*) has been sadly neglected by the historians of music, not altogether without reason. Its creators, men of the calibre of Diderot and d'Alembert, intellectual giants in their day, attempted to liberate

humanity from the shackles of convention, whether in religion, ethics, politics or music, and like all pioneers they have had to pay the penalty for it. Yet while almost every facet of this encyclopedic jewel in music criticism is reflected in the pages of Mr. Oliver's book, not one of these shows a solitary ray revealing the reason for this neglect. The real explanation is that the encyclopedists were rationalists in religion and internationalists in politics, and since the mob is either religionist or chauvinist, if not both, it was only natural that their names and their contributions should be studiously ignored.

This timely book may help in a worthy rehabilitation, for in spite of a mere two hundred pages it may be justly described as *intégral*. It is divided into three main sections. The first, which deals with the criticisms of music in the 'Encyclopédie', gives a fair summary, with adequate quotations, of the criticisms and reforms of these literators in both the opera and instrumental music, to say nothing of the ballet. Part II covers the polemical field of the 'Bouffons' Quarrel', the 'Rameau Controversy' and 'Gluck's Reform Opera', in all of which the author passes excellent judgment. He views with considerable clarity the miserable Rameau affair and rightly assigns all blame to the eminent but conceited composer. Indeed this is made so palpable that one can have no qualms in accepting Diderot's merciless satire in 'Le Neveu de Rameau' at its face-value. Part III concerns the influence of the 'Encyclopédie' in France and abroad. This is, on the whole, a well-balanced piece of criticism. It may be true, as the author says, that the Englishman Avison was influenced (1752) by the French savants, but we must remember that the tract of his fellow-countryman, James Harris, also had a great effect on Avison, although Mr. Oliver does not mention him. Incidentally, Scotland was much impressed by the "imitation of nature" theory, as is evident from James Beattie, John Gregory and John Brown, and it took half a century to eradicate it.

The reputation of the Encyclopædists is well defended in the concluding chapter, where the author handles Billy's inept attempt to belittle Diderot. It is well also that he should have taken Hellouin to task, gently but convincingly, for his spleen against the Encyclopædists. The truth is that to Hellouin, who was both philosophically and politically opposed to the Encyclopædists, their theories, on whatever subject they wrote, could not fail to be anathema. There are two appendices: (1) a complete list of the articles on music in the 'Encyclopédie'; (2) a list of all the authors quoted therein. In the latter it is interesting to find mention of such seventeenth-century English writers on acoustics as Newton, Wallis and Boyle, while among the practical theorists are John Holder (1694) and the Scot Alexander Malcolm (1721). The book is excellent and well documented for its size, but I wonder why we are told that Mme. Wanda Landowska "scored Encyclopædists for preferring the Italians to the French". The word is quite new to me in this sense.

H. G. F.

*Poetics of Music, in the Form of Six Lessons.* By Igor Stravinsky. Translated by Arthur Knodel and Ingold Dahl. pp. 142. (Harvard University Press, Cambridge, Mass.; Cumberlege, London, 1948.) 10s. 6d.

The original French edition of this book was reviewed at length in the January 1947 issue of 'Music & Letters'. In that for October 1947

the same reviewer, dealing with Eric Walter White's book on Stravinsky, referred back to it, having discovered from Mr. White's work that the lectures delivered in French by Stravinsky at Harvard were reproduced without that dealing with music in Soviet Russia. "No apology or explanation", said R. H. M., "is offered by the French editors, who have carefully expunged any references elsewhere which might reveal to their European readers that such a lecture was ever delivered".

That lecture, 'The Avatars of Russian Music', will be found in full in the present English translation. It is a spirited attack on the Soviet notion that music, and indeed all the arts, should be appraised, not according to the idle aesthetic standards for which only the leisured drones of capitalism are alleged to find time, but according to the greatest amount of elevation, relaxation or emotional profit the busy bees of State-controlled hives can derive from it in the spare hours during which they are allowed the illusion of having been left to themselves. For an illusion it is, surely, since even the solace of art is not to be procured by their own choice. Someone in authority must first tell them what is good for them and, lest they should attempt to judge for themselves, the critical faculty must be dulled in the public and self-determination stifled in the creative artist.

Stravinsky's strictures are slashing; but he tries to be fair by pointing out that some of the seeds from which this rank growth has sprung were sown in pre-Soviet Russia. He shows that the amateurishness of Mussorgsky, for instance, which extolled realism and primitive song at the expense of technique, though allied to genius in his case, led to the present demand for simplicity at all costs; and he might have pointed out that Tolstoy's disdain of any art without a mission or an influence for good already pointed towards the Soviet ideal—except that it does not ask for genius and is materialistic where Tolstoy was idealistic.

On the other hand Stravinsky spoils his argument by his inability to resist any stick with which to beat Beethoven. Some phases at least of that master's art happen to fit in with Soviet aims: it follows for Stravinsky that it must be pernicious.

E. B.

*Six Sovereigns of Song.* By John Mewburn Levien. pp. 84. (Novello, London, 1948.) 10s. 6d.

The first part of this short book is a revision, not a reprint of Mr. Levien's 'The Singing of John Braham' (Novello, 1945). Since writing that monograph Mr. Levien has had an opportunity of seeing the family papers of Lord Strachie, in which there is much original material of value about Braham and his contemporaries. The new version is, therefore, more detailed and accurate, although not claiming to be more than a sketch of an astonishingly full and varied career, which touched musical and political history at many points. Mr. Levien, as a singing-teacher and champion of *bel canto*, is primarily interested in Braham's singing and in contemporary views of it.

The second part of the book consists in the main of reprints of previous booklets on Sir Charles Santley and members of the Garcia family. Mr. Levien traces the careers of these "sovereigns of song", describes their singing-method (in so far as a singing-method can be described)

and points the moral for present-day singers. He was himself a pupil of Sir Charles Santley and has made it his life-work to pass on the great traditions which he learnt in his youth.

M. S.

*The Conductor raises his Baton.* By William J. Finn. pp. 302. (Dobson, London, 1946.) 12s. 6d.

Father Finn brings to his subject scholarship, a wide culture and, if it may be said with respect, a higher regard for syntax than is customary with American authors. The style, however, is turgid and almost wilfully complex, with abstract nouns crowding each other off the page and, intermittently, laboured alliterations that are doubtless pleasing to the author while doing nothing to brighten his style. It is a difficult book to read and unnecessarily long; for that reason alone one cannot imagine its coming affectionately into the hands of student-conductors, for whom it is intended to be a text-book. There is, of course, the usual boggy of American nomenclature. In addition to the familiar examples, we have "intervallic propriety", "intervallic disingenuousness", "temporal sequence", "temporal design", "temporal value and temporal accentuation". "Intonation" is used frequently in the sense of "voice" or "sound".

A short example of the sort of tiresome writing that bespatters the volume may be quoted:

The allusions woven into counterpoint need searching and sorting, lest the truth of the music lie latent and *fainéant*, wistfully peering through the lattice frames of its notation staves, unrecognized by *insouciant* smatterers and snubbed by strange spurious sounds.

The author says nothing about "stick technique". He is concerned with balance in its many—and justly many—aspects, with rhythm, characterization, acoustics and the general musical equipment of the budding conductor. His experience seems to have been mainly choral, the book being almost wholly devoted to singing, both *a cappella* and with orchestra. The good things it contains must, unfortunately, be sought in a cloud of verbiage and self-conscious expression. It would have been better if the student-reader's interest had been courted in simple and direct language and, perhaps, at half the length of Father Finn's book.

T. B. L.

*Music for the Man who enjoys 'Hamlet'.* By B. H. Haggin. pp. 127. (Dennis Dobson, London, 1947.) 8s. 6d.

Mr. Haggin provides us with yet another book on how to appreciate music. His work is rather different from the kind we come across so frequently, because, in the first place, he does not address himself to that fictitious and undesirable being, the average man. Instead, his remarks are addressed to the man who enjoys 'Hamlet', which, as will be seen, is a more accurate description of this person than that in the publisher's "blurb"—"the reader who understands and enjoys literature but not music". Taking 'Hamlet' as being possibly the deepest expression of poetic feeling, Mr. Haggin comes to the conclusion that if



he is to convert any one to liking music, it should be a man who appreciates this masterpiece. We may agree on the whole with his reason for this: "similar insights [to those in Hamlet] are conveyed in Schubert's B flat Sonata and Beethoven's Op. 111, but through a different artistic medium"; but I am sure that few musicians will agree with his method of teaching his victim how to appreciate these insights in musical form. He instructs him "to listen to the opening passage of the second movement of Op. 111 at least once every evening for a couple of weeks". This, to one keenly interested in learning should hardly be necessary; to one who is not so keen it must sound like a prison sentence.

In any case the author has so far proclaimed two musical heresies: (1) that one can interpret absolute music in terms of something else (otherwise how could it be written about in a book of this nature?) and (2) that by listening to music long enough anybody can understand it. It is pleasing to be able to report that the former is emphasized less and less as the book goes on, but less so to have to say that the latter is always present.

But although his methods are questionable, the author has made a genuine effort to advance musical understanding. We must be grateful, for one thing, that he is concerned with the appreciator of 'Hamlet' and not the reader of 'Forever Amber', and that consequently those to be instructed are directed to less popular works than is usually the case. They show Beethoven's Op. 111 instead of the "Moonlight"; the fourth piano Concerto instead of the "Emperor"; and Schubert's C major Symphony instead of the "Unfinished".

The practical side of Mr. Haggin's method of instruction (listening to gramophone records with the score of the passages discussed before one's eyes) is commendable as long as it is not unduly insisted on. A card is provided with which to measure off the passages referred to on the record—which saves the trouble of having to listen to the preceding or succeeding ones!

The composers whose work is extolled are Bach, Beethoven, Berlioz, Brahms, Debussy, Haydn, Mozart, Mussorgsky, Schubert, Richard Strauss, Tchaikovsky, Verdi and Wagner. The critics whose writings are recommended are J. W. N. Sullivan, Turner, Tovey and Bernard Shaw. The reader may safely be left to make the final judgment by drawing his own conclusions from these lists.

K. A.

'*Der Freischütz*', by Weber. English version by Edward J. Dent. pp. 68. (Oxford University Press, 1948.) 2s. 6d.

"The first duty of a translator", says Professor Dent in his preface to this latest addition to his English opera librettos, "is to make the story of the opera clear." He does this incomparably well: in fact, except for the untranslatable title<sup>1</sup>, '*Der Freischütz*' has become considerably plainer in his version than it is in the original, which never quite recovered from the afterthought of omitting the prologue explaining that vital business of the white roses which save the heroine's life

<sup>1</sup> 'The Devil's Bullet', which is here suggested, is as good as half a dozen other titles one can easily think of, but it shares with them all the disadvantage that nobody could identify the opera thus announced as Weber's familiar work.

unconvincingly, as the German libretto now stands. A second precept that is all-important to Professor Dent is this: "English must sound like English and be intelligible as English." Nothing else, we gather, matters nearly as much as these two rules. True, we are told that the translator "must make the words fit the music, so that important words are set to important notes and the shapes of the musical phrases are followed"; but "literal translation is not an aim to pursue rigorously, for it would often result in making the translation even worse than the original. Nor is there the least reason to reproduce exactly the vowel sounds of the original language".

As for poetry, that must go by the board. Professor Dent quite frankly admits that he finds himself left with little chance for it when he has fulfilled all the other conditions to the best of his ability, and he has before now assured us that if we find any poetry in his English librettos we do so by accident. The reader, no doubt, will get some shocks. He may feel that there is something anachronistic and too colloquial about

I, of course, like modest maiden,  
On the ground my eyes must fix;  
But one moment I may raise them—  
Girls to-day know all the tricks.

And he may search Sankey and Moody some time before he comes across a couplet as trite as

God's careful eye our life beholds,  
And all the world His love enfolds.

But then the reader does not matter. We must imagine what we are going to hear in a theatre: about half the words, if we are lucky and the singers take some care. It is thus important that every word should not only be well placed from the musical point of view, but immediately intelligible. That is why Professor Dent avoids "poetical" words and would rather use a commonplace where he is confronted with an awkward choice. He knows, too, that inversions are even worse than unusual words, and he eschews them as often as possible. The last line quoted above is one of the few that may possibly sound ambiguous in performance.

Let an old-fashioned and thoroughly bad translation be quoted from for comparison, since I have just come across an old vocal score of Spohr's 'Faust' with more or less English words by J. W. Mould. The following specimen is a perfect example of the kind of thing a translator should beware of:

Joy's gentle beauty  
Will falter,  
Till his just duty  
Heav'n's altar  
Hallowing, view us both  
Plight Hymen's oath.

The lines carried over the musical phrases in a way to make their punctuation utterly confusing; the word "his", which is inexplicable unless it is intended to personify "Joy", which further complicates matters by presumably turning "view" into a subjunctive; the contracted genitive of "Heaven", which is almost sure to escape the ear;

the would-be poetical substitute for the verb "see", which would at least have been clear; the pretentious allusion to Hymen, which will not be understood by a quarter of an audience, even if the singer gets it across; all this, not to mention the utter nonsense of the whole stanza, is precisely the sort of thing Professor Dent has fought tooth and nail against ever since he began to translate operas, and in his new 'Freischütz' translation he has decidedly scored another round. Even he is not always completely successful in one way or another; but then there are so many ways to choose from and consequently so many cross-roads at which an operatic translator is faced with various perplexities that one can only admire this uniquely experienced explorer for taking without qualms and hesitations those turnings that seem to him to lead most directly where he has made up his mind to go.

E. B.

*De Rameau à Ravel: portraits et souvenirs.* By Pierre Lalo. pp. 422. (Albin Michel, Paris, 1947.) Fr.240.

*Musiciens de mon temps: chroniques et souvenirs.* By Gustave Samazeuilh. pp. 429. (Renaissance du Livre, Paris, 1947.) Fr.300.

Pierre Lalo, Édouard Lalo's son, who died on June 9th 1943 at the age of seventy-seven, was music critic of 'Le Temps' from 1898 to 1914. During the second world war he began to write his memoirs, publishing them serially in his old newspaper in 1941-42; and these form the bulk of the present volume. A few chapters have been added from Lalo's first 'Temps' period; and the editor of the volume, Gustave Samazeuilh, tells us that the republication of the whole series of his *feuilletons* may be expected one of these days. This will make a book to be welcomed by all who knew the delightful Paris of the first decade of our century. What a time it was, among other things, for good journalism! The temptation thenadays was to read a dozen French newspapers; and to miss the 'Temps' for a single day was to miss something first-rate. What Pierre Lalo's Monday *feuilleton* was like the present generation of newspaper-readers can hardly imagine. An example is included in 'De Rameau à Ravel'—his notice of the production of 'Pelléas et Mélisande' ('Le Temps', May 20th 1902), which fills 20 pages of this book. Lalo was an opinionated and mordant critic in those days (he became more urbane in his old age), and some of his verdicts will no doubt seem questionable when the 1898-1914 book appears; he was, for instance, rather unfair towards Ravel. But the 'Pelléas' article is something he had a right to be proud of. It begins characteristically:

The Opéra-Comique has produced a work of singular newness and beauty. It has of course been received with surprise, scandal, mockery and hostility.

In the 1941-42 pieces the reader is aware of the feelings of a patriotic Frenchman suffering from his country's frightful calamity; the Frenchness of Lalo's objects of admiration is insisted upon—very naturally in the circumstances, but a little to the detriment (so it seems in 1948) of the pure criticism he was so well able to practise. But these chapters make precious contributions to the portraiture of the eminent musicians of Lalo's time. As his father's son he knew, as the saying is, everybody. A memory of his infancy was a walk hand-in-hand with, on the one side, Flaubert and, on the other, Turgeniev.

Surely the musical movement between Franck and Debussy is one of the glories of France, and there is something heroic in the generation of which Pierre Lalo has to tell—a generation of high-minded musicians who had to contend with almost unbelievable spite on the part of the Parisian public and the old purveyors of the mid-century frivolities. Pierre Lalo himself cannot explain the dead set made against his father's ballet 'Namouna' (1882) months before the performance and even before the score was completed. People were persuaded that no dancers could adapt themselves to Lalo's music, and that the orchestra could never play it. After the production the newspapers talked of "un-analysable cacophony". 'Namouna' failed and was not revived for a quarter of a century.

Pierre Lalo has a story to Gounod's credit to tell of this composition. While some of the movements were still unorchestrated Édouard Lalo was stricken by hemiplegia and was unable to write. Gounod thereupon offered to complete the work under the composer's direction. It has to be remembered that Gounod was then the leading French musician and Lalo a man unknown outside a small circle. After the failure ("total, noisy, disastrous") of 'Namouna' Lamoureux—and this again is a story characteristic of the age—invited the composer to arrange some concert suites from the score. The first of these produced protests much like those at the Opéra. "But Lamoureux, true to his principle of disdaining the public, put it down again for his next Sunday concert, and in the course of the season performed it four times." Similarly, says Pierre Lalo, Lamoureux imposed Vincent d'Indy's works on a hostile public.

There are many references to the boisterousness of Paris audiences in the days of the young Third Republic. Saint-Saëns's 'Danse macabre', at its first performance, caused such an uproar that the composer's elderly mother fainted in the audience. When Alexis de Castillon's piano Concerto was produced under Padeloup, with Saint-Saëns as soloist, the hostility grew into such fury that orchestra and pianist were drowned. For a quarter of an hour the audience howled and whistled, while players and conductor made their way to the end quite unheard. "Castillon, who was a cavalry officer and had go and dash, was delighted. 'Camille has been splendid!', he declared to all and sundry."

Before the first performance of his father's 'Symphonie espagnole' the young Pierre Lalo heard this exchange between two music-lovers at the doors. "Lalo? Ever heard of him?" "No. Just another of these pushing ones. So I've brought my key with me!" Colonne, one day when the audience was howling down a violin concerto, stopped the music and said: "Gentlemen, it is your right, if you do not like a composition, to express your disapproval. But only when it is over. Not during the performance. Any other behaviour would be caddishness (*goujaterie*) towards the illustrious artists who are our guests, towards the orchestra and myself. This caddishness is something I will not tolerate. I shall begin the movement over again. Do as you like; but if a similar scene occurs the concert will stop at once." This time there was a deathly silence. But what an uproar at the end!

Édouard Lalo's father was an army officer, as generations of the Lalos had been, and the young Édouard's musical inclination was

disapproved. At sixteen, then, he left home for Paris, alone and without resources, and did not see his father again until the latter was on his death-bed, seventeen years later. We are told that he became an excellent violinist, and played the viola in the then-celebrated Armingaud quartet. But characteristically he attached no importance to his executive talent; his pleasure lay in reading scores, and one of his sayings was: "Music is not meant to be listened to." After he left the quartet he never again opened his violin-cases.

In his chapter on Franck, Pierre Lalo brings out the astonishing success—nothing less than a triumph—which the twenty-three-year-old Franck's 'Ruth' enjoyed. Liszt, Spontini and Meyerbeer all expressed lively approval. Followed half a lifetime of obscurity, then a recrudescence of creativeness and posthumous popularity. Singular case! Lalo has some Franck anecdotes to tell. A concert of his works had been given to an almost empty house. Afterwards Franck came up to the small band of the faithful and, beaming, said: "Well, my dear boys, there's a red-letter day for you! What capital performances! What a splendid house! What a success!" He had been blind to the harsh reality. One day Pierre Lalo came upon him by chance in a railway train and asked for news of the Symphony which he was then composing. Franck, speaking of the slow movement, said: "And there, my dear boy, a marvellous idea came to me, a heavenly idea, yes, truly angelic!" And Lalo adds: "I did not dream of smiling as he spoke; there was no vanity in what he said, and he was not thinking of himself when he talked in this way." He goes on to recall the remark Degas made to a young painter who had been smugly describing ways and means of getting on. "Sir", said Degas, "in my time we did not 'get on'."

Ernest Reyer, a sort of lesser Berlioz, is one of the musicians of that period who has never been more than a name in England, but we read about him with interest, however superannuated his music, so vivacious was he, such a character. Pierre Lalo knew him intimately and has left a vivid picture of the man, with some examples of his mordant sayings. After the production of his 'Sigurd'—an opera on the same subject as 'Götterdämmerung'—Saint-Saëns said (untranslatably): "It is full of ideas; but the workmanship is a beastly botch!"\* "This", retorted Reyer, writing soon afterwards on 'Ascanio', "is something that will never be said of M. Saint-Saëns's new work. The workmanship of 'Ascanio' is irreproachable."

Carvalho of the Opéra-Comique had failed to carry out a promise to produce one of Reyer's works. One day the composer seized the impresario by the lapel of his coat and, turning to Lalo, said: "You see this man? He has all a mulatto's faults and none of a negro's virtues!" (Carvalho was supposed to be of mixed blood.) Reyer's 'Sigurd' was totally eclipsed by Wagner. After the triumphant production in Paris of 'The Valkyrie' in 1893 he wrote in his newspaper, the 'Débats', where he had succeeded Berlioz: "For us whom the genius of the victorious Titan has crushed and annihilated, for us it only remains, after casting one last backward glance, to salute the future and succumb gracefully." Reyer's 'Débats' articles would be worth reprinting.

\* "C'est plein d'idées, mais c'est fichu comme quat'sous."



Pierre Lalo writes the more entertainingly on Saint-Saëns since he bore the man little love. Anecdotes abound of his queerly malicious nature. Lalo, meeting him in the Champs-Élysées in the summer of 1902, exclaimed: "What, you the globe-trotter still in Paris in this hot weather?" "I stayed in Paris", answered Saint-Saëns, "to run down 'Pelléas'." At a London house where Lalo and his parents were staying, Saint-Saëns and Sarasate were guests at dinner. By mistake they arrived much too early. When their hosts appeared the two were in their shirt-sleeves, engaged in rearranging the furniture of the large drawing-room which, they explained, had struck them as too stiff and formal. At the Lalos' house in Paris, during an evening of chamber music, Saint-Saëns made an appearance in the middle of a quartet dressed up in Mme. Carvalho's costume as Marguerite in 'Faust'. This Marguerite, with a beard and a nose like a crow's beak, ousted Diémer from his seat at the piano and began to sing the Jewel Song. "Saint-Saëns had an extraordinary gift of singing and vocalizing in falsetto, with the agility of the cleverest soprano. His imitation of Mme. Carvalho was perfect, down to the reproduction of certain slight faults in the model."

Delibes is depicted as a delightful character whose natural gaiety and humour were at the last undermined by doubts as to the validity of his art, caused by the flowing tide of Wagnerism. Here is an anecdote of 1865, when Delibes was *chef de chant* at the Opéra. Perrin, the director of the institution, summoned the young man one day to his office and, pointing to a huge parcel on the piano, said: "Prepare yourself for one of the greatest emotions of your artistic life! Go through that manuscript for me." It was the full score of 'L'Africaine', which Perrin had just bought at Berlin for its weight in gold; and Delibes's job was to play it through at the piano. This took four-and-a-half hours. After the last chord: "Isn't it a masterpiece!" exclaimed Perrin. "Sir", answered Delibes, trembling with fatigue and at his own audacity, "sir, but it is . . . frightful!" The remark cost him his place at the Opéra. It will be understood that Pierre Lalo was implacably anti-Meyerbeerian.

Bizet was, of all his father's friends, the one the young Pierre liked best, "no doubt because he was fond of children and knew how to talk to them and amuse them". An anecdote illustrates Bizet's character. One evening at the Lalos', shortly after the production of a poorish ballet, 'Gretna Green', by Guiraud, Massenet—ever given to saying the flattering thing—went up to Guiraud on his arrival and covered him with flowery praise. Thereupon Bizet, breaking off a game with the young Pierre in a corner, interrupted Massenet, saying: "Hold your tongue, shut up! You're disgusting! All of us here are as fond of Guiraud as you are, and he's as good as a brother to me. All the same, 'Gretna Green' is a misfire. We're all terribly sorry, but we don't tell him we admire 'Gretna Green', because we don't think it good enough. And you don't think so either, but you talk about a masterpiece. You're a sham friend, and I'm disgusted!" The sort of thing Bizet had to put up with from the Paris newspapers is illustrated by this criticism of 'L'Arlésienne' (1872):

M. Bizet and his patron Wagner will not change human nature. They cannot make the chromatic miaows of lovesick or terrified cats take the place, with listeners sound in mind and hearing, of a well-constructed melody [Oscar Commettant in 'Le Siècle'].

In the Massenet chapter there are more Saint-Saëns anecdotes. Massenet, having in 1878 won a seat at the Institut to which Saint-Saëns had aspired, wrote to the defeated candidate: "The Institut has just committed a great injustice." Saint-Saëns answered, laconically: "Just my opinion!" A lady asked Massenet for his opinion of Saint-Saëns, to get the answer: "He is the greatest of us all, and we must bow low before his genius." The lady insinuated that Saint-Saëns used very different terms about his rival. "Weren't you aware, madam", Massenet said, "that we composers always say the opposite of what we think?" A little before his death Massenet remarked to Lalo sadly: "Every day my taste improves, but I have lost my genius."

Of all the executants he heard in his long experience Pierre Lalo gave the palm to Anton Rubinstein, "the greatest, the most profound and sublime interpreter of the masterpieces of music". In a remarkable chapter he describes Rubinstein's art which, he says, matched the sonatas of Beethoven's last period as no one else has done. The unattainable in Op. 106 was attained; Rubinstein expressed it, realized it. The young Pierre enjoyed more than once the experience of hearing Rubinstein play throughout the entire night when he was the Lalos' guest in Brittany. Édouard Lalo once asked him who had been his master, his real master. To get the answer: "It was Rubini, whom I often heard when I was young. No executant, whether pianist or string-player, ever uttered a musical phrase with such purity, such simplicity, such feeling or depth, such style or nobility. He was a bad actor, or rather no actor at all. But the beauty of his singing made up for everything."

Gustave Samazeuilh's book resembles Lalo's in that it is a large collection of newspaper and magazine articles dealing with many of Lalo's subjects, as well as others (*e.g.* Milhaud, Honegger and Ibert) of rather later date. Samazeuilh, pianist, composer and critic, was born in 1877, and he, like Lalo, lived in the thick of French musical society. He is a critic of sober expression, never harsh, and rather given to bringing out the best that can possibly be found in the minor as well as the major French composers of his time. His generosity may be found a little wanting in salt, but there is good stuff in the book. An interesting chapter tells us of an unpublished collection of Saint-Saëns's letters, for which the time is still too early, he says, to see the light. They should be worth reading, to judge from one he quotes (addressed to the publisher Durand in 1919) as follows:

An Egyptian prince, at Cairo, said to me once: "Hasn't there been too much music written already?" There was something in this! The number of possible musical combinations is immense but not infinite. The more we go hunting, the less game there is, for we are killing every day and it does not reproduce itself. We push on, pursuing it in places once considered inaccessible, and we end by slaughtering wild beasts that are uneatable!

One day I flattered myself I had found an elegant modulation from E major to E $\flat$  major, only to discover later on that it existed in 'Lohengrin'. A pretty progression which pleased me in 'La Lyre et la Harpe' and the two-handed chromatic scale at the end of my 'Africa'—these were already to be found in Liszt, in a psalm and a ballade. The farther we go, the rarer will become any really musical novelties, and the time is not distant when music, like architecture, will have to be satisfied with what is in existence.

The ill is not so great as might be supposed, for the whole of art is doomed to an early death. A general law of nature lays it down that in all living beings a gain in one direction has to be paid for by loss in another. Now for the past century science has been developing with giant strides. And it will develop more and more, while

art will inevitably atrophy. The need of knowing and understanding will gradually take the place of that of believing and admiring. Who thinks nowadays of making works of art of kitchen utensils, as they did at Pompeii? Who thinks of ornamenting cannon as used once to be done?

It is futile to complain, useless to regret. Nothing will stay the stars in their courses; and nothing will stay the evolution of European society, which is invading the whole earth and kills art wherever it encroaches—witness the disappearance of picturesque costumes under the tyranny of our hideous fashions in dress.

A few more generations, and the need of art, the feeling for which will have been lost, will have disappeared, and mankind of the future will not suffer from its lack, as do we who still cling to the past. There is no foreseeing what that mankind will be like, for it will possess things we have not the least conception of.

... It is often said that we can get used to anything. The intolerable of yesterday is tolerated to-day, and to-morrow will accept what to-day rejects. But this is true only within certain limits. In Paris we should find it hard to bear a sudden heat wave of 40 degrees or a cold wave of 40 degrees, temperatures not out of the way in Ceylon or Spitsbergen. But no living being could stand 100 degrees of heat or cold.

An informative chapter gives details of unknown operas by Chausson and Debussy—the former's unfinished 'Hélène' (1885) and the latter's 'Rodrigue et Chimène', also unfinished (1890-92). Another unfinished opera details of which Samazeuilh provides is Charles Bordes's 'Les Trois Vagues' (1894-96). A perfunctory chapter on English music is unworthy of the rest of this substantial book.

R. C.

*Les Mathématiques et la Musique.* By A. D. Fokker. pp. 32. (Nijhoff, The Hague, 1947.) Fl. 1.55.

Applied physics, we may suppose, stands to music in much the same relationship as structural engineering does to architecture. A designer of buildings, in order to find out how far he may safely go, or how effectively and economically he can handle his resources to suit the job in hand, finds it advantageous to work out sums. A designer of music, on the other hand, uses no such aids. The sound-waves which constitute his physical medium may have measurable properties and fall into recognizable patterns, but acoustic theory is more bewildering than helpful to the practical musician. Tradition and personal judgment are what he goes by, for he lacks working formulæ to connect rules of composition with the natural features of sound, except, perhaps, that tuning-A should vibrate 440 times a second.

In this pamphlet Professor Fokker outlines the elements of a structural logic by going back, as Pythagoras did, to ideas of simple proportion. Delivered before a scientific audience, his lectures compare musical concepts of harmony and modality with symmetrical arrangements of numbers, and he ends with a discussion of keyboard temperaments. The aim is to arrive by quantitative methods at a working theory of composition and so, on the physical plane, to relieve music, as structural engineering has relieved architecture, from dependence on rule of thumb. Moreover, Dr. Fokker has backed his convictions by setting up, at Teylers Stichting, an experimental organ designed to illustrate new modes of tonality.

In this difficult field of musical science the pioneering work of a distinguished physicist deserves acknowledgment, if only to attract the notice of other explorers, for it is full of original and ingenious suggestions. At this stage, however, it can hardly be recommended to artists

as a ready-made guide to composition. For one thing, the ideas would have to be translated into more acceptable terms and, for another, people would first like to know how they work in practice. Arithmetical standards of goodness, self-evident, no doubt, to a mathematician, are not equally so to an artist, and in fairness Dr. Fokker should complete the scientific proof of his biophysical theories by tests, so to speak, on the experimental animal. Again, it is a little too much to ask musical people, not merely to follow his highly technical reasoning, but also to disarrange their own, by upsetting the recognized nomenclature of notes and intervals.

It should be explained that Dr. Fokker's great desire, and a very reasonable one, is to fit the seventh natural harmonic into the musical scheme of things, and the trouble is to decide what this attractive but unfamiliar interval should be called. As musicians know, the seventh upper partial of, say, C is not a normal B $\flat$ , but a "B- $\flat$ -minus", and Dr. Fokker's solution is to burden musical terminology with two fresh species of accidental, with all that this implies. But the traditional notes of the staff have resisted reformers for a very long time, and he must have overlooked the fact that all the septimal intervals can be expressed in terms of them. Long ago Christiaan Huygens worked out that this B- $\flat$ -minus was exactly his A $\sharp$ , and so, by equating the scientists' acoustic seventh with the musicians' augmented sixth, the physicists would get what they wanted and artists would know what they meant.

A. R. McC.

*L'Étude du chant : technique de la voix parlée et chantée.* By Madeleine Mansion. pp. 155. (Hachette, Buenos Aires, 1947.)

The working life of a voice-trainer is usually dedicated nowadays to the principle that the use of the laryngeal mechanism to which he and his compatriots have become accustomed through the employment of their native speech constitutes the unalterable and natural method of using the larynx. This principle is generally coupled with a belief, often somewhat half-hearted, in the impossibility of bringing the laryngeal mechanism under the singer's direct conscious control. The inevitable result of these beliefs is the emergence of national schools of song, the voices of whose disciples exhibit, in the main, and sometimes in an exaggerated form, the tendencies induced by national habits of speech. Thus, Italian speech being essentially laryngeal and always vigorous, the Italian voice is usually the most sonorous and musical of all. French voices tend towards whiteness and acuteness of resonance because of the prevalence, in French speech, of the unsounded N and of acutely accented vowels. English speech being mainly breathy and buccal ("front-of-the-mouth" speech), British voices are generally speaking the shallowest and least sonorous of all. At certain periods in the history of singing a school of voice-training emerges which refuses to accept the above-mentioned propositions and, instead, goes beyond the artificialities of national speech-methods and sees in what may be termed the "laryngeal squeeze" of the speechless infant and the singing bird the truly natural method of using the instrument. If that school is successful in adapting nature's untrammelled methods to the purposes of song, a period of great singing is likely to follow.

Mme. Mansion is of her own time, and her methods are, in essence,

an adaption of the acoustic results of French methods of speech to the purposes of song, the resonance-sensations of that speech being, in the main, the foundation upon which she builds. It will therefore surprise no student of French to learn that she is a convinced disciple of "le chant dans le masque", since the mask is the usual *point d'appui* of the native French speaker, as the larynx is the Italian's. (It is the misfortune of the Briton that unless he happens to speak a laryngeal dialect—Yorkshire or Lancashire, for instance—he has no *point d'appui* at all!) Her appeal is frequently to a judgment derived from speech-usage. "En parlant", she asks scornfully, "donne-t-on des coups de glotte?" But since a German would almost certainly reply "Mais continuellement, Madame", this particular appeal must be rejected. She charges certain distinguished (but unnamed) teachers "who used to be great singers" with teaching the *coup de glotte*, although they themselves never used it. I am able to tell her that her great compatriot, Marcel Journet, with whom I studied, not only preached the *coup de glotte* as the only correct method of attack, but himself used it throughout the whole of his long career. The first *forte* passage he ever illustrated for me began with a *coup de glotte* which nearly shocked me out of my twentieth-century skin! He also told me that his great colleague, Pol Plançon—one of the most skilful and accomplished vocalists who ever lived—was trained on it and practised it every day of his working life.

It must be recorded with regret that Mme. Mansion's theory of voice bears no relationship whatever to the known facts of the behaviour of sound and, at times, even less to the known mechanical structure of the instrument. Thus, she advises the pupil to adopt a yawning position of the mouth—entailing, correctly enough, a high soft palate—and to "dig—in imagination—a big hole for the sound behind the nose". How the main body of sound is to arrive in this hole while the soft palate is barring the way, even if sound could be induced to behave in this somewhat miraculous manner, she does not say. She also advises the pupil to picture a smaller hole drilled through the bridge of the nose whence the sound is imagined to emerge. Mme. Mansion's method, in fact, seems to be uncommonly perforated!

She believes that the abdominal breathing of sleep is the only "natural" method. So it is—for sleep; but hardly for the purposes of physical activity. Singing is a physical activity which makes a demand for thoracic support and for control of the diaphragm only slightly less than that required by the act of lifting a piano. If you lift a piano with your abdominal muscles in a forward position, the result is likely to be a hernia. If you sing with a similar muscular adjustment, you are asking for a hard tone, a restricted range and, as you approach middle age, a wobbly voice.

On the other hand, much of what the authoress has to say from the point of view of practical presentation and general professional outlook is obviously the sound fruit of assimilated experience and thus of value. One can only wish that her approach to the theory of voice had been as objective as, say, her advice for the treatment of a cold—immediate retirement to bed with *un bon grog*. Alas, the present-day British singer cannot even count upon that comforting palliative!

F. K.



*Le Roi Louis II de Bavière et Richard Wagner.* By Annette Kolb. pp. 113.  
(Albin Michel, Paris, 1947.) Fr.120.—.

This contribution to Wagnerian literature is slight almost to the point of insignificance. We are early put on our guard by the assertion that "about ten years after Wagner's death" Cosima's daughter Isolde brought a law-suit to establish her claim to be recognized as Wagner's daughter. But this happened not about ten years, but more than thirty, after Wagner's death.

The sketchiness of the book is shown by the account given of Liszt's visit to Wagner at Tribschen (here called Zürich) in October 1867. "He had come to persuade Wagner to break his liaison with Cosima but, seeing the score of 'Meistersinger', he started to play it, and in his enthusiasm he thought no more of the reproaches he had intended making." A wonderful simplification! We know that Wagner and Liszt talked together for six hours on that day (October 9th); but none knows what they said. The music-making came later in the evening. Annette Kolb should have read Ernest Newman's fourth volume. She takes for established fact the dubious story, derived from Lenbach, about the Munich concert of November 12th 1880, when the 'Parsifal' prelude was played for Ludwig II's pleasure. The next day, she says, Wagner was still raging, "and when the king invited him to a performance of 'Aida' he declined". This is her rendering of an entry in the king's diary: "Saturday the 13th, with him to the opera 'Aida'." But this "him" is not Wagner at all (see Newman's 'Wagner', IV, 606). Such shoddiness is characteristic; and as for the unhappy Ludwig she has no information or intuition—only vaguely romantic words.

Collectors of scraps of Wagneriana, however, may be interested in the pages telling of the experiences of the author's mother in the Munich of the 1860s. This lady was a French professional pianist (Sophie Danvin), married to a landscape-gardener in Ludwig II's service. At Munich they had the Bülowes for neighbours, and Sophie and Cosima became friendly. Sophie met Wagner and attended the first performance of 'Tristan' in 1865. Here is an anecdote:

One morning Cosima called on my mother and said: "Can you lend me some money to buy some shoes?" "Oh, no!" my mother spontaneously answered. I was a child when she told me the story, and exclaimed: "What! You didn't lend her the money?" "I should never have seen it back", she said. "She must have been angry with you!" "No, she was far too sensible for that." "What did she say?" "She burst out laughing."

To the question: "Had she got charm?" our author's mother replied: "In her own home, in her white dresses, she was seductive; and she was so full of wit that she gave some away to one." The trend of the book is, however, unfavourable to Cosima (e.g. "her arid heart, so like a sunflower . . .", "Cosima was an impostor on the grand scale, a fact neither Liszt nor Nietzsche grasped; but Wagner was not duped, and his nerves paid for it", &c.).

Annette Kolb knew Felix Mottl who told her this anecdote: At a rehearsal in Vienna, when his expression and gestures had betrayed the emotion the music had caused in him, Wagner reproved him severely, saying, "Leave that to the public! The artist should first of all control himself". Hence, says Mme. Kolb, the statuesque attitude ever afterwards characteristic of Mottl when conducting.

R. C.

*Manuel de Falla en la isla.* By Juan María Thomas. pp. 341. (Ediciones Capella Classica, Palma de Mallorca, 1948.)

In his foreword the author gives us his reasons for writing this book: it is not a biographical sketch, but an attempt to give the reader a glimpse of Falla during his two visits to Mallorca, and the *Leitmotiv* is that desire, common to all thoughtful and sensitive artists, to find a spiritual island on which to live and work uncontaminated by the incorrigible wickedness of this world.

The exposition begins with a chapter headed "Of the different kinds of islands and of those who are in search of them". Mr. Thomas gives the definition of an island as taught to him at school, and then goes on to discuss the deeper meanings and possibilities of this concept, showing that it was this "search for an island" that first brought Falla to one of the Balears. There is, first of all, meticulous correspondence about climate, kind of lodging, aspect of rooms, etc., and much vacillation and changing of mind, until finally, on February 28th 1933, the great little composer and his sister María del Carmen actually land at Palma. But there is an immediate contretemps about the room at the hotel. Don Manuel refuses to stay there even for one night, and the author hurries off to find a more principled hotel-keeper. After a few days at the Villa Robinson Crusoe—which happens to please—Don Manuel and María del Carmen are finally installed in their own little house out in the suburb called Génova. The resident housekeeper is known as *la madona* and this pleases and reassures Falla: "The name fills the mouth with respect and sweetness" said he. But this same *madona* has a son called Pep who practises the violin excruciatingly at all times of the day, right underneath Don Manuel's study, too. We now get a glimpse at the wonderful humility and charitableness in Falla's nature. He summons the author and asks him to ask the small boy please to practice at regular hours and please to let him know just when this will be so that he, Falla, can leave the house for a walk five minutes before it is due to begin and return home again five minutes after the ordeal by sound has ceased. When spoken to, the offending youngster arranges to go out and practice in a friend's house, but when Falla hears of this he is so deeply moved that he sends the lad to the best violin teacher he can find on the island. The reviewer quotes this episode in full as being so very characteristic of Falla the man, but the end of the story is too good to miss: after Falla's departure the *madona* asked the author if he really thought that Don Manuel was a great musician, and on hearing a very emphatic affirmative added in bewilderment "then why did he object to my Pep's violin playing?"

The narrative continues, touching on many subjects, always with charm and style, while the shadowy little figure of the great composer weaves in and out in an attractive and dominating descant. Infrequent visits are made to Valldemosa and other places (excluding the famous caves and grottos of the Dragon for reasons which will be given later in connection with the monastery), for Falla is working almost obsessively at his 'Atlántida'. The author spends three afternoons a week with him helping him with the problems of word-adaptation, though Falla has already taken the trouble to learn Catalán for this purpose. In return, Falla takes a fatherly interest in the author's choir, the "Capella

Classica", teaches them how to sing Victoria and even arranges a Chopin Ballade for them to sing during the Chopin festivals at Valldemosa. Mr. Thomas gives extracts from this work showing the shrewd ingenuity and creativeness of the choral adaptation. When it is sung, however, we find poor Don Manuel unable to conduct it owing to the presence, in the old monastery, of his arch-enemies: draughts. It seems that a Paris doctor once told Falla that draughts were very dangerous to him and could even deprive him of his sight. Little did this incautious medico realize what his few careless words had done! From then onwards—right till his death—draughts became Falla's mortal dread, and the avoiding of them, or rather, keeping out of them, his constant preoccupation. Poor Falla! Finally it was the fear of draughts during the summer months that drove him from Mallorca back to Granada where his house had a room which never got the sun and in which he could work during the hot weather with both the window and the door shut.

However, Mallorca had certainly charmed the composer, for on December 6th back he came, accompanied as ever by the faithful María del Carmen (at whose very shadowy figure we scarcely even glimpse in this book), seemingly on his way to Italy—a journey which, however, he never accomplished. There are now amusing little stories about the careful removal of orange and banana peel from the steps leading down from the royal chapel; about visits to oculists and dentists; about concerts, tram rides, the composition of the Fanfare for Arbós, Falla's Sunday at-homes when they all sat perspiring round the *camilla*<sup>1</sup> in his little room with doors and windows tight shut, the tremendous quarrels between the rival owners of "Chopin cells" at Valldemosa, and many other diverting incidents. And yet, somehow, there is always a veil between the reader and the personality around which the book is written. He never comes clearly out into the daylight, so to speak, or is this the intention and very adroitly realized object of the author? If so, the effect is admirable and strangely appropriate, for there was indeed something intangible, other-worldly, about Don Manuel, or so it seemed to the reviewer when he visited the rather pathetic little house on the outskirts of Alta Gracia and spent a freezing winter afternoon out on an open balcony with a shivering little old man, wrapped up in his *poncho* and full of woes and aches and pains, but far too afraid of the germs that a stranger might bring to remain indoors with him! Alas! that was near the end, exactly eleven years after Falla's second and last departure from the island that became not an island to him, for what with refugees from Germany, loudspeakers, *dancings*, etc., Mallorca was then becoming anything but the haven of rest and peace it once had been.

The book ends as it began, on a note of gentle philosophy about the seekers for the islands that are never really found; that is to say, in this life, and we are left with a beautiful and moving picture of Falla's funeral in the crypt of Cadiz cathedral, and the lingering notes of Victoria's Requiem as sung there by the faithful little choir from Mallorca.

N. F.

<sup>1</sup> Falla was particularly attached to his *camilla*, which was one of his first purchases on arriving in Palma. It is a kind of small table which stands in the middle of the room with a brazier underneath.

## REVIEWS OF MUSIC

Andreae, Volkmar, *Concertino* for Oboe and Orchestra. (Boosey & Hawkes, London.) Arranged for Oboe and Piano, 5s.

This *Concertino* is in three movements, the last two being a Serenade and a Rondo. The outstanding quality of the whole work is the balance which is so delicately kept between the solo instrument and the orchestra: the two always play "in concert". Indeed, the whole texture of the work is delicate. It is conceived in what dictionaries may term a "neo-romantic" style, with some affinities with Grieg. There is little of a national style about it, however, except in the Serenade, where the mountain air of Switzerland, the composer's native country, creeps in.

K. A.

Arnold, Malcolm, *Sonata* for Violin and Piano. (Lengnick, London.) 6s.

It would not be unfair to call this sonata a long caprice. Many would consider the phrase a contradiction in terms, and this work would not prove them wrong. Some ideas in its three movements are striking and some are funny; but the composer seems to have very little to say—or else he feels that he must hide behind a brightly facetious façade. The long melody for the violin in the second movement, *andante tranquillo*, seems to betray some genuine feeling, but even this is accompanied by a syncopated *ostinato* figure which worries the music and long outlasts one's interest. There is a good vulgar tune in the last movement complete with cinema-organist's *portamenti*, and Bloch and Walton contribute to its insistent liveliness. The instrumental writing is good, but the joke is too long.

I. K.

Bartók, Béla, *Sonata* for Solo Violin. (Boosey & Hawkes, London.) 7s. 6d.

This is first of all a gloriously written work for the violin, so marvelously resourceful and audacious that the violin through such writing becomes, as it were, transformed into another and bigger instrument. This is extraordinary enough. But it is also, given the limited harmonic capabilities of the violin, a glorious example of all that modern harmony has to give. I feel sure that Bartók, aware of the instrument's harmonic restrictions, must have for this very reason obstinately persisted in making of this defect a virtue, at any rate in the first two movements. A tight-rope feat of virtuosity and a veritable text-book of Bartók's harmony conceived for one of the least harmonic instruments.

The opening Chaconne is in G minor, but with such wilful distortions of the tonality does Bartók experiment with his sixths and his sevenths that one can hardly imagine how the harmonic logic of the work is going to be preserved. But clearly enough the main theme does reappear, first in B major and afterwards in B $\flat$  major, until the home tonality is re-established, though, it is true, one cannot be sure whether it is now in the major or the minor. The C minor Fugue has

some weird *stretti*; also some grim contrasts of *pizzicato* and *arco* effects as well as some beautifully lacy arpeggio writing. The development of the Fugue leads to a pedal on the supertonic. I cannot pretend to understand, or at any rate to analyse, the sort of harmonic telescoping Bartók uses to arrive from this pedal to his ultimate C minor. But sure enough he gets there, tortuous and imaginative as the route is. The slow movement is a meditative *canilena*, long drawn-out, with bird-like trills and dainty decorative effects relieving a ghostly mood of tragedy. And the finale is a strange kind of rondo in which the theme and episodes, separately stated, are merged into one another (another telescopic effect) until they disappear into thin air, to be finally rounded off by the unexpected but triumphant chord of G major.

E. L.

Britten, Benjamin, *Fish in the Unruffled Lakes* for Voice and Piano (W. H. Auden). (Boosey & Hawkes, London.) 2s. 6d.

This slight and charming song is dated 1937. It is written with all the competence that one has come to expect, and has that instantaneous effect that leaves nothing deeper to be found after a first hearing. Most of the piano part is a chattering ripple of semiquavers in alternate hands. Of the singer a *pianissimo* top A# is required in one of those long vocal arabesques which are such an effective feature of Britten's technique.

I. K.

Busch, William, *Quartet in G minor* for Piano and Strings. (Oxford University Press.) Piano Score, 10s. 6d. String Parts, 3s. each.

The piano quartet is not the ascetic's medium. One's pleasure in coming upon a work like this is enhanced by its contrast with the glum reticence of most contemporary work. It has many intrinsic musical qualities, but it is its forthright athletic and human style which is its immediately striking feature. The first movement looks traditional in shape, but its use of key makes an effect quite out of the ordinary. The first section is an energetic piece of writing in G minor with the piano predominant; for the second group of themes the music swings into the distant F minor and the strings have a fuller share of the more lyrical material. In the ensuing development there is introduced a fugato which strides through the music to a big climax. Surprisingly, the whole of this development remains centred in F minor and its climax is enhanced by the sudden wrench into G minor as the opening theme bursts in. Thence there is a quick descent with only fragmentary recapitulation. On paper it looks as though the music would not stand so unwieldy a balance of keys, but its success is a proof of the composer's power. The second movement is a *largo* in B major which accelerates to *allegretto grazioso* and returns to *largo* with some expressive canonic writing. The third movement is again in G minor, *molto vivace* in 4-4 with a trio, *allegretto* in 6-8, based on similar material. The last movement is a set of variations ranging freely in key and content and ending with a reference to the first and third movements. One of the strong features of the work is its contrapuntal resource especially as applied to the string parts. It must not be thought that the references to tonality imply a melting diatonic style: the harmony is as vigorous as the rest.

I. K.



Bush, Alan, *Resolution*, Overture for Orchestra, Op. 25. (Joseph Williams, London.) Full Score, 15s.

Mr. Bush has some good clear-cut themes in illustration of the overture's title and these he treats straightforwardly and boldly. It is the boldness, however, of some self-imposed vision in the grand romantic manner, built on a purely tonal harmonic scheme and securely riveted to the key of D major. E. L.

Chagrin, Francis, *Concert Rumba* for Two Pianos. (Lengnick, London.) 5s. (2 copies).

The rhythm of the rumba, written in common time, is really a combination of 6-8 and 2-8, and its attraction is the cumulative effect of its repetition. In this double-harnessed example it is pleasant for the one pianist to saunter over the keyboard with a dreamy theme, as if no time in the world mattered, while the other keeps relentlessly ticking out his eight quavers in a bar. A successful little *genre-piece*, the *genre*, authentic and untouched, having still its sentimental appeal. E. L.

Fiske, Roger, *Spring* for Two Voices and Piano (Shakespeare); *Sweet Echo* for Two Voices and Piano (Milton). (Oxford University Press.) 2s. 6d. and 3s.

'Spring' is a witty and vivacious setting of 'When daisies pied', diatonic except for the appropriately awe-struck moment of "O word of fear". The married ear is teased and tickled in 5-8, 6-8, 7-8 and several kinds of 8-8. 'Sweet Echo' is a richly romantic setting of one of the songs from 'Comus'. Both melodic lines are very beautiful and the piano writing is luscious and shapely. Both songs are moderately difficult, and should be a joy to sing and hear. I. K.

Frankel, Benjamin, *Novelette* for Violin and Piano. (Augener, London.) 6s.

This piece fills the need for a work that is shorter than a sonata and yet has the weight and interest to save it from inclusion in a "final group". For its short course (about eleven minutes) its moods are many, comprising *andante*, *alla marcia*, *allegria del diavolo*, *mesto*, *andantino dolente*, *allegro moderato* and a return to the opening *andante*. The mere enumeration of these markings leads one to expect incoherence; yet the work is made satisfying not by the imposition of one theme on the whole in Lisztian style, but by subtle alterations of the material of the opening *andante* which is treated (though not to the exclusion of much interesting new material) with variations of the length of the notes, alterations of their order and widening of their intervals. So much for the structure of the music; but more important is the charm and vivacity of the whole work, which is excellently adapted to the medium and shows a lively imagination in every bar. I. K.

Gibbs, C. Armstrong, *Joan of Arc*, 5 Poems by Sir Mordaunt Currie, Bart., for Soprano and Piano. (Boosey & Hawkes, London.) 4s.

This song-cycle is full of familiar things. The very opening (*molto maestoso*) is a bold theme for the piano which might have dropped out of Elgar. This occurs again in the last bars of the cycle, rounding it off

well. The five songs give a musical picture of the Saint's career—'Revelation', 'Victory', 'Crowning', 'Defeat' and 'Mors Janua Vitae'—and the best is undoubtedly that with the fewest reminiscences in it—'Defeat'. Even here there is a Quilterian touch at the end of the second line of each stanza. But when all these comparisons have been made, there is room for gratitude that a composer still lives who can write so well for the voice.

K. A.

Jacob, Gordon, *Concerto* for Bassoon and Strings. (Joseph Williams, London.) Arranged for Bassoon and Piano by the Composer, 7s. 6d.

In many ways this is the twin of the composer's oboe Concerto. Both first movements add to eighteenth-century figuration a humorous dash of twentieth-century spice; both works show agile counterpoint and flexible rhythm, both have beautiful *cantabile* slow movements and both are, as might be expected, ideally suited to the genius of their instruments. It is this last quality which is responsible for the differences between the two works. In this the first movement and the rondo are both staccato and capricious in style and seem to be more slightly scored. The capacity of the bassoon for melancholy leads the slow movement to B $\flat$  minor and evokes a most expressive melodic line. The bassoon part in it is high; the first four bars include several high E $\flat$ s, but these bars can alternatively be played an octave lower. Later in the movement, however, D and D $\flat$  are given without alternative. There is an effective cadenza in the rondo.

I. K.

Jacobson, Maurice, *Humoresque* for Viola (or Cello) and Piano. (Lengnick, London.) 2s. 6d.

A well-constructed piece that will probably be popular with violists and cellists, for they will both find the writing well suited to their instruments.

K. A.

Jolivet, Andre, *Étude sur des modes antiques* for Piano. (Durand, Paris; United Music Publishers, London.) 2s.

Though coming from a composer of the Messaien group, the *Étude* contains nothing new. For this reason, at least, it may be found a useful short piece to represent contemporary French music at recitals. There is one thing about this publication, however, that is new. This is the "nouvelle notation simplifiée Nicolas Obouhow" in which it is printed. Of all the recent experiments in finding a new musical notation this is the most reasonable. The only difference from ordinary notation is the substitution of a cross in the place of the ordinary note where the key to be put down is a black one. In the case of minims and semibreves the cross is placed inside the circle. All the white notes are indicated by ordinary notes. In this system, of course, all sharps, flats and naturals disappear, and there are no key-signatures. But, says the explanatory note, "the feeling of tonality is not abolished by this notation: it is only expressed in a different way". However, if the system ever becomes widespread, we are going to find looking at and reading a page of music very dull, for each page seems to be reduced to a dreary sameness.

K. A.

Kabalevsky, D., *Sonata No. 1* for Piano, Op. 6; *Sonata No. 2* for Piano, Op. 45. (Anglo-Soviet Music Press, London.) 5s. 6d. and 7s. 6d.

The first of these sonatas is over twenty years old. Despite some good ideas, it is not particularly original. It was written when the composer was twenty-three. I suppose the broad but somewhat empty lyrical melodies must derive from Miaskovsky. The finale is one of those sprawling affairs with many changes of tempo. The second movement is undoubtedly the best, showing the much more fertile influence of Prokofiev. There is far more skill and rhythmic ingenuity in the Op. 45. Yet one does not see that more developed sense of melody which might have been promised by the second movement of Op. 6. Common to both works is the use of the indication *festivamente*, significantly more frequent in the later score. The impression left is that the composer has spent more time on decking out his style than on cultivating its roots.

E. L.

Moeschinger, Albert, *Sonatina* for Clarinet and Piano. (Boosey & Hawkes, London.) 7s. 6d.

This short work (nine minutes) has three movements, a slow lyrical movement followed by two allegros. The first allegro is in counterpoint which escapes closer inspection by its *élan*. The second allegro is less interesting, consisting of the usual kind of spiky melody accompanied by dissonant syncopated chords. It falls back gracefully into a coda which expands the opening phrase of the work. The first movement and this coda outweigh the rest and are so perfectly apt to the wayward melancholy of the instrument as to compel acceptance. Good players will enjoy this work and easily communicate their enjoyment, thanks to its resourceful yet simple writing.

I. K.

Moule-Evans, David, *The Spirit of London*, Concert Overture. (Joseph Williams, London.) Full Score, 30s.

If the themes of this work had more distinction they would have had a better claim to such inflated developments as the composer chooses to give them. As it is, fluency and competence in orchestral writing are hardly enough to compensate for the poor, not to say commonplace material.

E. L.

Pitfield, Thomas, *Sonata in A minor* for Oboe and Piano. (Augener, London.) 7s. 6d.

This Sonata, composed for Evelyn Rothwell, is an unpretentious and delightful work, sufficiently difficult to make both the well-written parts interesting to the players. There are two movements: *Allegro moderato* and an Air with four Variations. In the former the interest lies chiefly in the way the charming oboe themes are accompanied and echoed by the piano. The second movement could stand well on its own in any programme. The air is handled beautifully, for the composer has the gift of writing pleasant tunes and equally pleasant harmony. (This harmony has a flavour of Delius, as the 3rd Variation, for piano alone, will show.) Music as enjoyable as this is a rarity to-day, and although it does not plumb great depths or give us a new style to discuss, it does reveal its creator's quiet artistic personality in a neat and delicate way.

K. A.

Prokofiev, Sergey, *Sonata No. 6 for Piano*, Op. 82. (Anglo-Soviet Music Press, London.) 9s. 6d.

Many conflicting elements make this Sonata difficult to assess. Compare, for example, the vigorous opening of the first movement with the mechanical, stultified theme in the second movement, where it appears in the bass accompanied by unadorned triads in the treble. Perhaps a clue to one's first unfavourable impressions of what really seems to be an important work is to be found in the third movement (*Tempo di valzer lentissimo*). The movement starts honestly enough, but before two bars have passed we find the composer writing music that may be intended to sound funny or skittish in a place where fun and skittishness are uncalled for. Prokofiev once admitted that he never wanted to be thought sentimental; but if this means composing such patently insincere music, it is to be wished that he cared less what others think of him. The last movement is obviously supposed to bring a smile to the listener's face; whether it will do so is doubtful. But from the pianist's point of view, at least, this Sonata is worth studying, for the writing is unusual and difficult without ever being uncongenial to the instrument.

K. A.

Purcell to Bartók, *Two Preludes for Piano*: G major and C major. (Delkas, Los Angeles.) 60c. each.

It is the fashion for eminent musicians to try their hand at transcribing Purcell. This is now accepted; but most people will be surprised to find that the late Bela Bartók was so fashionable. One wonders why he, who had never before shown such a practical interest in earlier English music, should suddenly transcribe two Purcell harpsichord Preludes for the piano. What is more surprising is that the transcriptions do not add very much to the pianist's repertory. Bartók's version of the first Prelude is not very pianistic; in fact, the performer will have frequent recourse to the sustaining pedal in passages which thus become obscured blocks of sound, contrary to the spirit of Purcell's music. The second, which is from the 5th keyboard Suite, is, in comparison with the former, pleasant to play; but I cannot feel that Purcell gains anything by Bartók's rather percussive transcription, in which the notes are perpetually doubled at the octave and much of the gaiety of the simple original is lost. In this second Prelude, by the way, the eighth bar from the end has B for its first note in the treble. This must be a printer's misinterpretation of Bartók's manuscript which, according to my Purcell, should be read as A.

K. A.

Reizenstein, Franz, *Cantilène for Cello and Piano*. (Lengnick, London.) 2s.

When the cello, grovelling down on the C string, rises from this lower register right up to Fs and As in the treble clef a mighty expanse of melody can alone justify this use of the instrument's tremendous range. And it is natural that cello writing, particularly in slow movements, should attempt to exploit this great rhetorical power of the instrument. Mr. Reizenstein does exploit it, and very effectively. But the idea of this exploitation in itself is not enough; something bigger than the idea is desirable, too. Mr. Reizenstein is not usually wanting in inspiration. I am merely suggesting that in this case he seems to have acted on dictates of the mind rather than the heart.

E. L.

Reizenstein, Franz, *Sonata in B* for Piano. (Lengnick, London.) 6s.

This Sonata, composed in 1945, is one of the most promising works for that misused instrument to have been written for several years. The objection to Mr. Reizenstein's music will be the usual one: a complaint against unassimilated styles which appear in the work. It is to be hoped that the composer will overcome this outstanding defect of the present and previous works. His inspiration and more-than-competence in writing for the instrument are much in evidence, but the thing that continuously detracts from one's enjoyment of the music is the heterogeneous combination of styles employed. In the remarkable final movement, for instance, a strong and well-harmonized theme is frequently interrupted by passages in counterpoint which spoil the feeling of tension the preceding passages have built up. But these are minor faults in a deeply felt work which, as a whole, leaves a good impression.

K. A.

Roussel, Albert, *Doute* and *Petit canon perpétuel* for Piano. (Durand, Paris; United Music Publishers, London.) 2s. each.

New works by Roussel, appearing so long after his death, will be of considerable interest. 'Doute' has been published before—in 1919—but has not previously been widely distributed. It is the better of the two pieces here reviewed. Its basis is an unattractive and inconstant ground-bass which disappears entirely for six bars in the middle section. The piece is a miniature example of Roussel's genius for building up to and tailing off from a climax which is so evident in his orchestral works. 'Petit canon perpétuel' achieves comparatively little. The two voices in canon are accompanied by figures placed on a third (central) stave—an interesting departure from the usual canonic scheme. Neither piece will be found very easy to interpret, but 'Doute' at any rate is worth much attention.

K. A.

Searle, Humphrey, *Ballade* for Piano, Op. 10. (Joseph Williams, London.) 3s.

Searle, Humphrey, *Put away the flutes* for High Voice, Flute, Oboe and String Quartet, Op. 11. (Lengnick, London.) Score, 3s.

These two works with successive opus numbers may well be taken together, as they are evidently born of the same mood, that of W. R. Rodgers's words set in 'Put away the flutes'. This poem is of a type familiar in the 1920s which parades a lack of faith and stamina. Here are typical lines:

All that a subtler time  
Allowed us we must now commute  
To commoner modes  
For here come the hieratic trumpet and demotic drum.  
Fall in and follow, let the beat  
Hyphenate your halvéd feet  
Feel its imbricating rhythm  
Obliterating every schism  
And split through which you might espy  
The idiosyncratic I . . .



And so on, with never a hint that we could or should do anything about it. The words are set with the utmost efficiency and ruthlessness; the studied angularity leaves nothing lacking from this point of view. Neither is there a trace of tenderness in the very difficult 'Ballade'. It shows a formidable technique of construction, but what else can one say? To play it at speed would take months of patient work and one doubts whether even its composer was capable of aurally imagining its sound at the speed at which he has marked it. Both works probably needed "getting off one's chest", much as petulant rude letters get written—but not posted.

I. K.

Searle, Humphrey, *Concerto in D minor* for Piano and Orchestra. (Lengnick, London.) Score for 2 Pianos, 6s.

The romantic bravura writing of Liszt seems to have haunted the composer in this work, at any rate in the first movement, which is nevertheless entirely acceptable as a piece in its own right. The second movement is a chaconne proving the composer's ability in dealing with a problem of form. But it is the last movement, at first disconcerting because of the seeming conflict of styles, that is really the most interesting. Here, in the fugal episodes, a new spirit breaks through, and one is aware of a certain vigour and wildness admirably controlled and suggesting a much more individual personality. This Concerto is clearly a work of transition, not only showing the composer's allegiances but hinting, in the finale, at where he is going and what may be confidently expected of him.

E. L.

Searle, Humphrey, *Night Music* for Chamber Orchestra, Op. 2. (Joseph Williams, London.) Full Score, 10s.

Mr. Searle has obviously been tempted in this youthful work to emulate some of the Schoenbergian processes of orchestration. The violin solo answered by the trombone followed by a horn solo and leading then to two isolated *pizzicato* notes on the viola is an example of this kind of wilful disintegration of the orchestra. Much of the writing is contrapuntal, with canons and inversions galore. All of which is an indication of the musical school to which the composer has elected to belong and where he is attempting to hammer out a style of his own.

E. L.

Seiber, Mátyás, *Four Greek Folk Songs* for Voice and Piano. (English Words by Peter Carroll.) (Boosey & Hawkes, London.) 5s.

Mr. Seiber is discreet, serviceable and artistic in the accompaniments he provides for these folksongs. Keeping to their spirit, he adds the minimum of embellishments. These tastefully thought-out accompaniments show how folksongs may be satisfactorily harmonized without either pandering to their naïvety or distorting them beyond recognition.

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Symphony, in comparison with which it is poverty-stricken not only in its invention but in its treatment of the medium. It is common knowledge that the piano is initially a percussion instrument, but all the great composers and interpreters have had a fair success at disguising this for some time now. Of the twenty-one pages of this single-movement Sonata no less than seventeen require *martellato* or at least semi-staccato playing of unrelenting dissonance. The music is built up by mechanical development of short ideas which, shorn of trimming, are commonplace if not vulgar. The work is considerably more difficult than Beethoven's Op. 106.

I. K.

Stevens, Bernard, *Ricercar* for String Orchestra. (Lengnick, London.) Full Score, 4s.

Grove (1908) calls *Ricercare* "an Italian term of the 17th century, signifying a fugue of the closest and most learned description". This work has every right to such a definition, badly though it fits its purpose in the Dictionary. In its twelve minutes it introduces three subjects in succession, each worked in strictest fugue with two counter-subjects and each treated with the utmost resource of contrapuntal device, with a combination of all three as the splendidly sonorous and inevitable climax. Although the utmost freedom of modulation is used, there are no loose ends of unresolved or illogical progression.

All the foregoing is in a sense a description of the piece, and one hastens to pay tribute to a real contrapuntal technique which shows up the slipshod methods of the nothing-barred school. But such praise might be a positive disservice to the composer, did one not insist that the work is deeply felt and musically moving and convincing. The string writing is resourceful, but not difficult.

I. K.

Szervansky, Endre, *Sonatina* for Piano. (Cserepfalvi, Budapest.)

This short work, composed in 1941, is a delightful example of clear piano-writing making use of the kind of Slav themes which have become familiar to us through the work of Kodály and Bartók. The composer has given us a Sonatina that has none of the technical difficulty of, say, Bartók's work, while fulfilling the spirit of it. In short, it is to be recommended both on its own merits and as a charming introduction to the Central-European folk-music composers.

K. A.

Tate, Phyllis, *The Quiet Mind* for Voice and Piano. (Words ascribed to Sir Edward Dyer.) (Oxford University Press.) 3s.

Miss Tate has a poetic sense of humour. Her way of reflecting the poem's tranquil sense of resignation is entirely appropriate. She has been able to add point to the amusing lines sometimes by an unexpected rhythm, but generally by finding a beautiful vocal equivalent of the verbal inflections. A charming fancy of a song that a singer will love to have by him.

E. L.

Tate, Phyllis, *Epitaph* for Voice and Piano (Sir Walter Raleigh). (Oxford University Press.) 3s.

The slowly moving harmonies of the piano's chords pass like a procession beneath an expressive declamatory vocal line. There is a fine climax to a simple and wholly successful short song.

I. K.

Terni, Enrico, *Sonatas Nos. 2 and 3* for Violin and Piano. (Carisch, Milan.)

These two works are so alike that it is difficult to distinguish them for the reader without musical quotations. Both are written in the rhapsodic and chromatic style of the Delius violin sonatas and both seem to lack the emotional drive which can make the Delius works effective in loving hands. Both contain, as a relief from the constantly shifting tonality, stretches of *ostinato* writing, unconvincing because they do not accumulate energy or lead to anything significant. The first movement of No. 2 relies almost entirely for its material on the first few bars; it sags badly under the strain. Bach and Sibelius carry this technique off because they take the trouble to invent a pregnant phrase to begin with. No. 3 is more successful; its first movement has more adequate material and its slow movement is beautiful in an atmospheric way. Its rondo has a jolly, vulgar tune, but its end is spoilt by an incongruous reference to the first movement. Both works have many beautiful moments, but they do not add up to much.

I. K.

Thomas, Juan María, *Canciones españolas de instrumentos* for Voice and Piano. (Ediciones Capella Classica, Majorca.)

Juan María Thomas, conductor of the Capella Classica in Majorca, has had the original idea in this collection of setting some well-known Spanish poems with piano accompaniments conceived in imitation of various instruments. The guitar, the harpsichord, the flute and the vihuela are in turn delightfully evoked in the accompaniments to these sensitive and characteristically Spanish songs.

E. L.

Veress, Sándor, *Fingerlarks* for Piano. (Cserépfalvi, Budapest.)

This Hungarian composer has performed a most valuable service by providing a carefully thought-out series of pieces for children to which, as he explains in an illuminating preface, he has devoted as much pains and love as to any of his more ambitious works. Convinced of the "shockingly low standard" of pieces for children, as opposed to pieces about children, and inspired by the earlier examples of Bartók, Mr. Veress contrives to cultivate in the child-student a love of music for its own sake and not merely an abstract sense of discipline. What sentimental trash any but the most fortunate musical children are made to learn! Happily in these tiny pieces the technical and the aesthetic approaches are one, first of all in the composer's mind and consequently, one hopes, in the minds of teacher and pupil. Mr. Veress's 'Fingerlarks' are to be highly commended to the attention of piano teachers of the young; and they can be heartily commended, too, for emulation by our own composers.

E. L.

Westrup, J. A., *Divertimento* for Bassoon, Cello and Piano. (Augener, London.) 4s.

Bassoon, cello and piano form a combination as rare as it is amusing. The composer of this *Divertimento* has realized this, and we are told that the bassoon part could be played by a tenor saxophone or, at the worst, by a viola. But if intending performers can get a bassoon (complete with player) they should do so, for the delicious tones of that instrument will add a perfecting touch to a very witty work. The *Divertimento*



consists of a March, a Romance and a Waltz—each meant to be as funny as it sounds. Many would say that this kind of music, with its near-quotations from popular works, has been written frequently, but I assert that only Berners and Walton have composed better music in this vein than Professor Westrup. Each player has plenty to do that is not too difficult. K. A.

Wordsworth, William, *Concerto in D minor* for Piano and Orchestra. (Lengnick, London.) Score for 2 Pianos, 6s.

The device, noticeable especially in his previous slow movements, of playing in alternation chords with no common denominator, is in this work developed by the composer on a far larger scale. What were previously excursions away from a predominantly diatonic scheme are now part of the structure of the music. The Concerto is in one movement on a simple plan. After a slow introduction there is an *allegro feroce* whose melodic material apart from the first phrase is derived from the introduction. This first *allegro* takes us to F major and then makes way for an *adagio* section in B major which is the most beautiful part of the work. The *allegro feroce* is resumed, its speed dropping as the more lyrical elements are recapitulated with profuse ornamentation. There follows an effective cadenza with a reference to the beautiful *adagio* theme and the work ends with a brusque *allegro*. For all its merits of construction it does not move one as it should. The themes with the one exception seem to lack character, and too much fussy and chromatic detail always seems to be slowing up the *allegro* which is obviously intended to thrust the work along. The piano writing is not excessively difficult. I. K.

Wordsworth, William, *Cheesecombe Suite* for Piano. (Lengnick, London.) 2s. 6d.

Mr. Wordsworth's suite of four pieces, dedicated to the friends whose initials provide the themes, shows considerable ability in working with insufficient material. The pieces all have the disadvantage of sounding uninteresting, although this composer's great talent is apparent on every page he writes. Pianists are recommended to purchase the 'Cheesecombe Suite', however, for it is, after all, the most accessible work by one of the foremost of our younger composers. K. A.

Wordsworth, William, *Four Songs* for High Voice and Piano (Walter De la Mare and Robert Bridges). (Lengnick, London.) 3s.

Poems by Walter De la Mare and Robert Bridges are treated here in a romantic manner, conventional yet honestly and faithfully felt. 'Full Moon' and 'Night' are the more successful of the group. The setting of Robert Bridges's 'Awake, my heart, to be loved', unavoidably over-long, palls a little by the sameness of the accompaniment. E. L.

Zhelobinsky, V., *Six Studies* for Piano, Op. 19. (Anglo-Soviet Music Press, London.) 3s. 6d.

These studies will provide piano students with some pieces which, though technically not very difficult, are not easy to be passed off lightly as a means of technical perfection. The fingering by Alec Rowley, who has edited the pieces, will be found very useful. The first two studies, Toccata and Nocturne, are especially attractive. K. A.

## REVIEW OF PERIODICALS

Matteo Gliniski and Luigi Cortese pay tribute to the memory of Alfredo Casella in 'La Revue musicale', No. 208 (Paris, 1948). Gliniski quotes a self-analysis in Casella's own words: "I have always been more of a classicist than a romanticist. . . . It should not be forgotten that there is nothing new in the world, and especially that great art, in all the centuries, has always resembled itself." There was a time when Casella came under Schoenberg's influence, and "nothing", says Gliniski, "is more curious than the encounter of his sunny temperament with the gloomy lucubrations of the Viennese school". Casella called this his second period, and he later on disowned his compositions of that time. Gliniski finds in Casella's late works optimism, the sublimation of faith and Christian joy. Cortese (a former pupil) recalls the hostility Casella encountered when, about thirty years ago, he tried to gain a hearing for contemporary music in Italy. "If to-day Ravel and Stravinsky are popular composers, if 'Wozzeck' has triumphed . . . if, in a word, contemporary music has overcome all obstacles and arouses in Italy an ever-increasing interest, this is above all thanks to thirty years of Casella's activity."

Henri Collet, writing on the repertory of the Paris Opéra, surveys with melancholy the vast number of superannuated and forgotten pieces. Of seven hundred works, operas and ballets, by composers celebrated or, at any rate, important enough to be remembered in histories and books of reference, performed between 1671 and 1875, only about twenty have survived, and of these only six are regularly performed. Collet has compiled this list of instrumental innovations, in delving into the archives of the house:

Gluck introduced trombones into the orchestra in 'Iphigénie en Aulide', and the harp in 'Orphée', at the same time suppressing the accompanying harpsichord. Cymbals and bass drum appear for the first time in the same composer's 'Iphigénie en Tauride'. Grétry accompanied the protagonist of his 'Andromaque' with three flutes. In the overture to 'La Fête de Mirza', by Gardel, a clarinet solo was heard. Méhul called for four horns for the overture to 'Horatius Cocles'. In the church scene of Grétry's 'La Rosière républicaine' an organ on the stage accompanied religious hymns. Lachnith introduced a glockenspiel into his pseudo-Mozartian 'Mystères d'Isis', Leueur a gong into 'Les Bardes', Catel solos for English horn into 'Alexandre' and 'Les Bayadères', Spontini an ophicleide into 'Olympie', Rodolphe Kreutzer the keyed trumpet into 'Ipsiboé'. A quartet of trumpets was used for the first time in Schneitzhoeffer's 'Mars et Vénus', and the cornet in 'Guillaume Tell'. Meyerbeer scored for four kettle-drums in 'Robert le Diable'. In 'La Juive' Halévy replaced hand-horns by valve-horns. Meyerbeer's 'Huguenots' included a solo for viola d'amore. In Halévy's 'Guido et Ginevra' appeared the melophone and valve-trombone, in Niedermeyer's 'Robert Bruce' saxhorns, and saxophones in Halévy's 'Le Juif errant'.

The September-December 1947 number of 'Musica' (Bärenreiter-Verlag, Cassel) contains a short article by Peter Wackernagel, on the present state of the musical department of the former Berlin State

Library, whose new name is Public Scientific Library. The building was severely damaged on December 16th 1943, but rumour, says Wackernagel, has exaggerated the losses sustained by the celebrated collection; there is still nowhere else in Germany so comprehensive an array of scores and musical literature. Four-fifths of the books on musical theory were housed during the war in a castle on the Elbe, and were brought back to Berlin in January 1946. Wackernagel says: "Two hundred thousand volumes, or rather more than half of our former possessions, are again in our hands." Less favourable is the tale of the collection of old publications, codices and manuscripts, which were distributed in a number of different hiding-places, "where they still lie". "Their preservation has for the most part been confirmed, and our rightful ownership acknowledged." But only one of these dumps has so far been retrieved—enough to provide an exhibition of Mendelssohn and Brahms manuscripts. Brian Dunn writes on the institution, in 1946, by the occupying Powers, of an international music lending-library at Berlin, comprising more than 6,000 works, 800 of them Russian, 600 British, 400 American and 200 French.

Hilmar Höckner writes on Walter Leigh (killed in Cyrenaica on June 12th 1942), whom he had known since 1929. Hindemith introduced them, and they found common ground in their interest in providing for schools and amateur orchestras a music modern in idiom, yet easily accessible. At Höckner's suggestion Leigh wrote a series of such compositions which, having been published in Germany, are little known in England. Höckner gives a good many particulars about them, together with his memories of Leigh.

There are quaint views on English history and culture in 'The Social-psychological Foundations of English Musical Life' by Richard Freymann, whose notions of the English past are sketchy. Why were there no considerable English composers in the eighteenth and earlier part of the nineteenth centuries? We are told:

The reasons lay in the psychological radiations of the phase of capitalistic prosperity upon which England had entered in the eighteenth century. To maintain and expand this prosperity necessitated a concentration on a prosaically calculating attitude of mind, to the exclusion of all excursions into the territory of an emotional art-exercise.

So is dismissed our brilliant eighteenth century! Our landscape-painting from Wilson and Gainsborough to Constable and Turner was, then, not an "emotional art-exercise"? So is dismissed the age of the poets of 'The Ancient Mariner' and 'La Belle Dame sans Merci'! It is no surprise, after this, to find it said that England was only indirectly affected by the Romantic movement. On the next page Freymann gets the history of English choral singing wrong. He takes it to have been a proletarian movement (and only regrets that it imitated middle-class cultural forms, instead of producing brand-new species, *Neugestaltungen*). Elgar is represented as a lonely reformer striving to uplift working-class choral societies to an ideal above mere pot-hunting. The movement was, of course, essentially middle-class throughout the nineteenth century. The expansion of the competition movement belongs essentially to our century; and the facts rather spoil Freymann's representation of competition festivals as a reflection in art of the Victorian battlefield of economic competition. Our author goes on with some

smugness, not to say *Schadenfreude*, to write of, "the astonishment and fright which the average Englishman feels to-day at the apparently sudden and yet historically explicable crisis in his existence". Then comes a description of the "hugely rapid ascent of English musical development" during the 1939-45 war, attributed to "the threat to the nation's life through bombs, rockets and other perils". But after 1914-18 everyone might have been aware that war causes an exceptional and uncritical craving for music. It so happened, however, that in 1939-45 there were in England large numbers of foreigners who had previously possessed but the sketchiest notions of our country. These, observing crowded concert halls, especially when Grieg's Concerto was played, jumped to an assumption of the discovery of music by the English. "Social-psychological" (ghastly word!) foundations are harder to arrive at than Freymann, with his superficiality and glibness, imagines.

Martin Lindsay writes from Oxford to expose sophistries in an apologia for Furtwängler which had appeared in an earlier number of the magazine. The Mendelssohn centenary articles are readable but, like most of the writings on the subject last autumn, fail to break new ground. Kurt Zimmerreimer has a longish article on Béla Bartók: "a primitive melodic temperament", "no speculative system-monger—and hence the incomparable individual freshness of each of his works". The writer foresees a good innings for Bartók now in Germany, where for years he was taboo, having been denounced in a Nazi musical dictionary as anti-German. Otto Riemer writes on Günter Raphael's choral works, the list of which is as follows:

1925: Songs of the Virgin, Op. 15. 1927: Requiem, Op. 20. 1930: Te Deum, Op. 26. 1931: Psalm 104, Op. 29. 1931: The Last Judgment, Op. 30, No. 1. 1933: Psalm 46. 1934: The Temptation in the Wilderness, Op. 35. 1935: Three Motets, Op. 39. 1935: Christus. 1937: The Lord's Prayer, chorale-cantata, Op. 58. 1938: 12 Chorale-motets. 1940: German Requiem. 1941: The Church Year, chorale-motets. 1945: Psalm 126. 1945: Lamentations of Jeremiah. 1945: The Lord's Prayer, à 16. 1945: Six Little Motets, with obbl. flute. 1946: The Resurrection. 1946: Epistle to the Hebrews.

Fred Hamel declares himself a whole-hogging Brucknerian in an article in which he gives his support to the "original versions" of the symphonies. He writes:

An essentially new experience of Bruckner is made available to the world—an experience differing from the other by decisive characteristics. All the objections formerly raised against Bruckner's genius collapse. It has been shown that the nature of Bruckner's sonority has nothing whatever to do with Wagner's, since it is proved that the previously accepted instrumentation was an entire falsification. Instead of the nervousity of the mingled tone-colours of Wagner's orchestra Bruckner's original versions are characterized by the serene calmity of a grand register-technique which the composer took over from the organ, the instrument which had been his first source. And no less striking is the collapse of criticisms levelled at the shortcomings and arbitrariness of his formal design, when it is recognized that in the previously accepted versions entire sections of Bruckner's architecture have been torn out by violent hands.

In the Zürich 'Schweizerische Musikzeitung' of November 1947 Willi Schuh takes up his cudgel on behalf of Strauss against suggestions made in Holland that Strauss's 'Metamorphoses' was an elegy for Hitler's death. Schuh, who has no difficulty in refuting this, adds a few



facts about the composer's relations with the Nazis. In 1943 Strauss was prevented from going from Germany into Switzerland. In 1944 members of the Nazi party were forbidden personal contact with the composer. Celebrations of his eightieth birthday were at first prohibited and then—on the intervention of Furtwängler and others—allowed only on a modest scale, newspapers being permitted to dwell only upon his works and not his personality. Schuh adds that the suggestion of a work for string orchestra, for performance at the Zürich Collegium Musicum, came in July 1944 from Paul Sacher. The sketch of 'Metamorphoses' was completed early in the following March. The words "In memoriam", written in the score over the quotation from the "Eroica", refer, says Schuh, to Beethoven; and they apply only to the quotation, not the work as a whole.

The same writer has, in the January 1948 number, an article on music at Munich. The National and Residence theatres, the Odeon and the Tonhalle having been destroyed, orchestral concerts are now given in the German Museum and opera in the Prince Regent theatre across the river. That theatre, built on Bayreuth lines, was never such a success acoustically as its exemplar, and it is inconveniently distant from the city; but Schuh says that it is regularly sold out. When 'Tristan' is given the performance begins at three in the afternoon, so difficult is it for the public to get home after eight o'clock. Schuh was much impressed by the vivacity of musical life at Munich and also by the form shown as a Wagner conductor by Georg Solti, the general music director, whom he compares with Mahler and Toscanini.

Josef Matthias Hauer was sixty-five last March, and the Vienna 'Oesterreichische Musikzeitschrift' for that month contains a birthday article written by Friedrich Wildgans, who describes the composer as living in modest seclusion in the Josefstädterstrasse, looking with his white beard like an Old Testament prophet, and turning out compositions that are "more and more abstract". Wildgans mentions that Hauer's devotion to the tempered scale, at one time so exclusive that he would write for no instruments save piano, harmonium and organ, has become less fanatical, to the point that he now composes for chamber orchestra. Hauer declares that from earliest infancy he sang melodies in the 12-note tempered scale.

Joseph Marx contributes an appreciation of Franz Schreker who, if he had lived, would have been seventy last March. Marx admits that with Schreker colour came first and last. At rehearsals of his music he would, radiant with pleasure, ask: "How does that sound? How do you like that combination?" Marx allows that this music may seem deficient to some, but he insists that Schreker was a great artist, and pleads for a revival of 'Der ferne Klang'.

In the April 1948 number of the same magazine Ernst Bernleithner has an article on Haydn's violoncello concertos. His conclusion is that all six are genuine (he reduces Schnerich's figure of eight to six), viz.

No. 1, in C, 1765 (B. & H. Catalogue, 1780).

No. 2, in C, 1765-67.

No. 3, in C, c. 1769 (Popper's edition published in 1899).

No. 4, in D, 1772 (Grützacher's edition published in 1894).

No. 5, in G minor, 1773 (B. & H. Catalogue, 1773).

No. 6, in D, 1783 (modern editions by Gevaert, Becker, Klengel and Altmann).



Nos. 3, 4 and 6 alone are available, No. 6 being the famous one. Bernleithner mentions that the published version of No. 3 was arranged by Popper from a sketch found by him in 1890 in the Esterházy archives at Budapest. Bernleithner corrects a misprint in Pohl's biography (Vol. II, p. 49), where a violoncello concerto (in A) is a mistake for violin concerto. Cellists may be grateful for being reminded of transcriptions, by Jacques van Lier, of the violin concertos in C and G (but Bernleithner does not discuss the questionable authenticity of the latter).

'Chord and Discord', Vol. II, No. 5 (New York, 1948) continues its championship of Bruckner and Mahler. Gabriel Engel, the editor, has an article on Mahler's sixth Symphony, the first American performance of which was given at New York on December 11th last, under Mitropoulos. Dika Newlin writes on Schoenberg's debt to Mahler. Some of the contributors are English—Donald Mitchell (on Mahler and Wolf), Robert Simpson (on Bruckner's slow movements) and Neville Cardus (Bruckner's seventh Symphony). Many pages are given to reprints of newspaper reports of Bruckner and Mahler performances in the United States.

R. C.

### BOOKS RECEIVED

(For possible review later)

- A Short History of Opera.* By Donald Jay Grout. Two Vols. (Oxford University Press, 1948.) 45s.
- Composer and Critic: Two Hundred Years of Musical Criticism.* By Max Graf. (Chapman & Hall, London, 1948.) 16s.
- Composita: Harmonielehre.* By Johannes Brockt. (Müller, Vienna, 1947.)
- Covent Garden Operas Series.* Edited by Anthony Gishford. (Boosey & Hawkes, London, 1948.) 2s. 6d. each. *Boris Godunov.* By Gerald Abraham. *Peter Grimes.* By Charles Stuart. *The Valkyrie.* By Berta Geissmar. *Tristan and Isolde.* By Hans F. Redlich.
- Dynamic Singing: a New Approach to Free Voice Production.* By Louis Bachner. (Dennis Dobson, London, 1948.) 7s. 6d.
- Felix Mendelssohn-Bartholdy: Denkmal in Wort und Bild.* Edited by Max F. Schneider. (Amerbach-Verlag, Basel, 1947.)
- Katalog der Musikbibliothek Paul Hirsch.* Edited by Kathi Meyer and Paul Hirsch. Vol. IV: *Erstausgaben, Chorwerke in Partitur, Gesamtausgaben, Nachschlagewerke, etc.* (Cambridge University Press, 1947.) 84s.
- Keyboard Harmony for Beginners.* By J. Barham Johnson. (Oxford University Press, 1947.) 6s. 6d.
- Marks and Remarks: Musical Examinations and their Problems.* By Thomas Fielden. (Joseph Williams, London, 1948.) 5s.
- More than Singing: the Interpretation of Songs.* By Lotte Lehmann. Translated by Frances Holden. (Boosey & Hawkes, London, 1948.) 15s. 6d.
- Music in the Baroque Era: from Monteverdi to Bach.* By Manfred F. Bukofzer. (Dent, London, 1948.) 30s.
- Richard Wagner: Leben, Fühlen, Schaffen.* By Willi Reich. (Walter, Olten, 1948.)
- Saggi Mozartiani.* By Massimo Mila. (Il Balcone, Milan, 1948.)
- Strict Counterpoint in Palestrina Style: a Practical Textbook.* By Alan Bush. (Joseph Williams, London, 1948.) 5s.

*The World of Music Series.* (Parrish, London, 1948.) 6s. each. No. 3. *Chamber Music.* By A. Hyatt King. No. 4. *Covent Garden.* By Desmond Shawe-Taylor.

*Theory of Harmony (Harmonielehre).* By Arnold Schoenberg. Translated by Robert D. W. Adams. (Philosophical Library, New York, 1948.) \$7.50.

*Wolfgang Amadeus Mozart: Briefe.* Selected and edited by Willi Reich. (Manesse-Verlag, Zürich, 1948.)

### CORRESPONDENCE

*To the Editor of 'Music & Letters'*

Sir,

The assistance of your readers is solicited in clearing up a minor but puzzling question of Beethoveniana.

In his letter to Amenda given in Thayer-Krehbiel, I, 298, Beethoven states that during the previous year (probably 1800) Lichnowsky had settled an income of 600 florins on him.

In a study of Beethoven's invitation to Cassel in 1809, Unger ('Neue Musik-Zeitung', XLIV [1923] 245) says that some years before 1809 an annuity of 600 florins had been settled upon Beethoven by Prince Lobkowitz.

(1) Was Unger's statement a slip of the pen which should have referred to Lichnowsky (or perchance did Beethoven mean Lobkowitz?) or were there two separate annuities of the same amount at about the same period?

(2) Except for these two references, is there any mention anywhere of the annuity (or annuities) of 600 florins from Prince L.?

DONALD W. MACARDLE.

50 Poplar Place,  
New Rochelle, N.Y. (U.S.A.).  
April 3rd 1948.

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